

DESCRIPTIVE CATALOGUE  
OF  
THE COLLECTIONS OF TAPESTRY  
AND  
EMBROIDERY  
IN THE  
SOUTH KENSINGTON MUSEUM.

EX LIBRIS  
COOPER UNION MUSEUM  
FOR THE ARTS OF DECORATION

GIVEN BY  
DR. E. L. KEYES  
IN





*Dr. L. L. Keyes*

DESCRIPTIVE CATALOGUE  
OF  
THE COLLECTIONS OF TAPESTRY  
AND  
EMBROIDERY  
IN THE  
SOUTH KENSINGTON MUSEUM.

THE UNIVERSITY OF CHICAGO

THE EAST ASIAN LIBRARY

1000-0000

UNIVERSITY OF CHICAGO

DEPARTMENT OF SCIENCE AND ART  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
LONDON, S.W.

---

A  
DESCRIPTIVE CATALOGUE  
OF  
THE COLLECTIONS OF TAPESTRY  
AND  
EMBROIDERY  
IN THE  
SOUTH KENSINGTON MUSEUM.

By ALAN S. COLE.



LONDON:  
PRINTED BY EYRE AND SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,  
FOR HER MAJESTY'S STATIONERY OFFICE.  
AND SOLD AT THE SOUTH KENSINGTON MUSEUM.

1888.

*Price Two Shillings and Sixpence.*

NK  
8802  
L7A5x  
CHM

~~M  
746  
S726T~~



170.2  
5726

## CONTENTS.

---

	Page.
NOTE . . . . .	i
TAPESTRY-WOVEN AND EMBROIDERED EGYPTIAN TEXTILES:	
INTRODUCTION - - - - -	1-15
CATALOGUE - - - - -	17-86
TAPESTRY-WOVEN WALL-HANGINGS, COVERS, CHAIR-SEATS, &c. :	
INTRODUCTION - - - - -	87-90
CATALOGUE - - - - -	91-114
EMBROIDERY :	
INTRODUCTION - - - - -	115-138
CATALOGUE :	
SECTION I. Embroidery applied to Articles of Costume - - - - -	139-239
SECTION II. Embroidery applied to Articles of Use other than Costumes - - - - -	240-400

---

TABLE OF REFERENCE from the Register Number  
of the Specimens to the pages in which they are described 401-  
412

GENERAL INDEX - - - - - 413-425

LIST OF BOOKS ON TAPESTRY AND EM-  
BROIDERY in the National Art Library, South  
Kensington Museum - - - - - 426-432

---



### Note.

---

PREPARATIONS for continuing the Catalogue of Textile Fabrics made in 1869 by the late Canon Rock had been in hand for some time when the work of compiling the present Catalogue was entrusted in 1885 to Mr. Alan Cole by the Lords of the Committee of Council on Education. It relates only to the specimens of Tapestry-woven articles and Embroideries in the Collections of the South Kensington Museum, and contains portions of the descriptive notes in Canon Rock's "Textile Fabrics." Since its commencement, however, the Collection of Tapestry-woven and Embroidered Egyptian Textiles described in pages 1 to 86 was purchased in 1886.

December 1887.

---



# TAPESTRY-WOVEN AND EMBROIDERED EGYPTIAN TEXTILES.

---

---

## INTRODUCTION.

THE collection of ornamental textiles recently taken from tombs on the banks of the Nile at Akhmîm (Panopolis) in Upper Egypt, and purchased for the South Kensington Museum, consists of over 300 specimens. Most of them are in a state of good preservation in spite of their having lain in the tombs or in graves dug in the sand for over thirteen hundred years. They offer to both archæologist and antiquarian a wide field for investigation not only in respect of Egyptian costume of Roman and Byzantine periods (from 1st or 2nd century A.D. to 800 A.D.) but also as regards the various influences which gave birth to different styles of ornament. Shedding new light upon a development of certain artistic textile manufactures and processes, and illustrating survivals and modifications of older ornament, the specimens are of peculiar value in a museum of art manufactures.

A few complete garments have been preserved intact; but more numerous are the ornamental parts of costumes, of ceremonial cloths, &c. The ornamentations are wrought by means of tapestry weaving and embroidery or needlework. Material evidence is thus to hand of the employment of such processes or handicrafts by the Egyptians from the Roman domination down to the conquest of Egypt by the Arabs. Egyptian *polymita* or cloths were, it is said, of the nature of tapestry, while corresponding Babylonian

articles were embroidered with the needle.\* In the collection we find some specimens of tapestry weaving only, others of tapestry weaving and needlework combined, and others again of needlework alone. Of this last section there are specimens worked with tufts of wool, giving a surface not unlike that of Turkey carpets. The varieties of loom weaving have not been closely examined; but it may be sufficient here to say that the textiles, apart from their ornamental adjuncts, are of simple weaving with flaxen warp and weft. One class of material is marked by a shaggy or bath towel surface of long loops of flax threads. This possibly is the lighter sort of *gousapum* mentioned by Pliny in his VIII. Book, chapter 73, a quotation from which is given in the Catalogue, p. 4 & 63, with special reference to the specimens there described.

#### TAPESTRY AND LOOM WEAVING.

As regards the tapestry-weaving process it may be remarked that patterns of many forms, rendered in different coloured threads, are produced with equal skill by artificers in Borneo, in remote Turcoman districts, in China, and in Peru by means of this identical process, facts which possibly point to the conclusion that the comparative simplicity of the process places it in the category of primitive as distinct from more involved arts. It seems therefore to belong more nearly to primitive than to more advanced weaving. The latter shows the influence of mechanical contrivances whereby the weaver may economise his hand labour without diminishing the ornamental effects of his work. Broadly stated, tapestry weaving as a process consists of intertwisting and then pressing down, with a small

---

\* See Bohn's translation of the Natural History of Pliny (London), 1855. Notes to Book VIII., chap. 74.

comb-like implement or sley, variously coloured threads, which may be silken, woollen, or flaxen, between groups of stretched out warps usually of stouter thread. On the other hand, weaving in a loom with several shuttles, each containing a different coloured set of threads, requires a more elaborate scheme of frame and adjustments than that for tapestry weaving. In the former process shuttles are shot across an entire width of warp threads, although the shuttle threads may have to pass in between a few only of the warps. Rare remnants of Oriental coloured loom-weavings, dating probably from the period of the Sassanid dynasty, imply an use of mechanical arrangements, in connexion with looms, far more intricate than anything of a similar character in tapestry weaving. The way in which the different shuttles had to be successively thrown between two or more ranks of warp threads points to matured calculation and advanced knowledge in specially employing mechanical contrivances. The same may be said of the system of chanting a hymn or calling out numbers as with Hindus and Japanese, or of pierced cards, as in the Jacquard apparatus, for bringing warp threads of separate ranks into play with the shuttle threads. If a shuttle-woven be compared with a tapestry-woven fabric the difference in the appearance of the textures will be at once seen. A shuttle-woven fabric displays warp and weft threads equally, or nearly so. A tapestry-woven fabric displays close twistings of wefts round warps, which are entirely covered, and not therefore visible in the texture, although they give it a ribbed character. In tapestry weaving one set of warp threads alone is required, and shuttles are not used. Instead of them, several short wooden pegs, each charged with different coloured threads, are employed. The wooden pegs either hang loosely from a beam in front of the worker or are at hand as wanted. He does not depend upon an assistant or special contrivances to regulate the warp, for with his fingers the worker pulls

forward the warp threads he requires, between and round which he twists the coloured threads, and then compacts his twistings by pressing them down with a small comb-like instrument. He is indeed under a minimum of restraint as regards appliances or machinery to regulate his weaving. Hence the comparative simplicity of the tapestry-weaving process places its origin at an earlier stage than that of loom weaving for the production of involved patterns in many colours. Modern tapestry, that is to say, tapestry made during the last 500 years, has been worked in large and small frames standing upon the ground, either vertically to it (*haute lisse*) or raised horizontally above it (*basse lisse*). Such frames have always been fitted with two rollers as wide as the frame,\* and one at either end of it. These rollers between them hold the single rank of warp threads stretched tightly. The Egyptian tapestry-woven ornaments, however, are much smaller in size than modern tapestries, and, as it were, form part of the linens into which they are woven. The warp threads are those of the linen itself left, unweaved with weft, in the spaces selected to be adorned with the tapestry work; and on the back of most of the tapestry ornaments in the Egyptian pieces, loose unweaved weft threads will be seen hanging. Similar spaces could be obtained by withdrawing the wefts from a fabric (linen, for instance), and using the warps, which would thus be left, as the foundation for the subsequent inweaving of coloured threads. Such a practice indeed seems to be hinted at in respect of the linen corslet mentioned later on.

---

\* In very early weaving, among Hellenic and other races, the strings of the warp were not kept strained by a lower roller, but each thread of the warp had a weight attached to it, as is shown in the celebrated Greek vase painting of Penelope's loom (see woodcut in "A Short History of Tapestry," by Eugene Muntz, p. 17). Similarly, in Iceland, in 12th century, weights were used, as in the Fate-web of the Sagas, in which the weights were heroes' skulls, the shuttle a sword, &c., &c. The many thousands of so-called spindle-whorls found at Mycenæ and Troy, &c. were in many cases weights for this purpose.—(Note communicated by Professor J. Henry Middleton.)



Withdrawing threads from a fabric is perhaps referred to in the following quotation from Lucan's *Pharsalia*, Book X., ver. 142.\* "Her white breasts shine through the Sidonian fabric, which, pressed down with the comb (or sley) of the Seres, the needle of the Nile workman has separated, and has loosened the warp by stretching out (or withdrawing) the weft." At a considerably later date than that of these Egyptian fabrics, and as a demand arose for larger pieces of tapestry weaving, the convenience of starting the tapestry making upon independent ranks of warp threads asserted itself. The process thereupon became specialised, and large frames and rollers as previously mentioned came into use; but, so far as the peculiar characteristic of twisting coloured threads upon groups of a single rank of warp threads is concerned, the method in vogue in Egypt, probably more than two thousand years ago, is the same as that of the Flemish, French, English, and other European tapestry making centres of later and present times; and it is in such a connexion as this that the Egyptian tapestries possess a special interest.

Of the results of twisting coloured threads upon warps, which are thereby entirely covered with them, something may be learnt from Herodotus. He writes† of a corslet sent to Greece by Amasis, the King of the Egyptians, and describes it as made of linen "with many figures of animals inwrought and adorned with gold and cotton wool: and on this account each thread of the corslet makes it worthy of admiration; though it is fine it contains 360 threads all distinct." Rawlinson's rendering of this passage is, "The Samians made prize of this corslet

---

\* "Candida Sidonio perlucent pectora filo,  
Quod Nilotis acus compressum pectine Serum  
Solvit, et extenso laxavit stamina velo."

† Bohn's *Herodotus* (London), 1865, and Rawlinson's *Herodotus* (London), 1862, vol. 2, Book III., *Thalia*, chap. 47.

“ the year before they took the bowl—it was made of  
“ linen, and had a vast number of figures of animals in-  
“ woven into its fabric, and was likewise embroidered with  
“ gold and tree wool. What is most worthy of admiration  
“ in it, is, that each of the twists, although of fine texture,  
“ contains within it 360 threads all of them clearly visible.”

It may certainly appear that Herodotus is describing the appearance of the fine fibres of which a single thread was composed. But at the present day, and with the aid of a microscope even, practical experience of the labour of counting the fibres in a single thread raises a doubt if either translation gives the meaning Herodotus really intended to convey. His expression, notwithstanding its apparent precision, may perhaps have related to the texture of the corslet rather than to “each thread.” The fact that the corslet was of linen (like many of the Egyptian pieces now in question) and had animals inwoven into its fabric, together with the simplicity of the process, favours the supposition that it was made in the tapestry-weaving method. The ribbed appearance of its texture would probably be such a characteristic as would strike an observer unaccustomed to such things. And he might thereupon proceed to count the visible ribs, marked by the warp threads, after he had admired “the figures of animals inwrought and adorned with gold and cotton wool.” A width of  $8\frac{1}{2}$  inches of Egyptian tapestry contains about 180 warp threads. Hence, if the corslet, which might have been a species of ephod or breast ornament, had been 17 inches wide, 360 warp threads would have been used in it. In Rawlinson's Herodotus, Book II., chap. 182, p. 233, an engraving is given, presumably, of the corslet with figures of animals which is represented in the tomb of Remeses III. at Thebes. To some extent a likeness in the heart shapes along the border and in the animals may be found in some of the Akhmim specimens now in the museum. Pliny, nearly six hundred years after Herodotus, writes of another corslet

or woven breast plate, which was also mentioned by Herodotus in his Book II., chap. 182, and was similar to the one above described. This second corslet had been presented by Amasis to the State of Rhodes, and in Pliny's time was shown in the Temple of Minerva at Lindus as a sacred relic. It had, he says, been almost pulled to pieces by the fingers of numerous visitors who had amused themselves with unravelling the threads to count the 365 threads of which each thread was reported to be made.\* Whether this is another case of confusion between the fibres of each thread or the threads of the corslet, it is impossible now to say. Specimens with warp threads alone remaining, all the inwoven woollen threads having been eaten away, may be seen in the present collection.

The earliest date proposed for a few of the Egyptian textiles now before us, is about the first or 2nd century A.D. It is therefore within the range of probabilities that they are merely survivals of similar works made 500 years earlier. Another circumstance which perhaps may help to fix the age of these Egyptian examples is found in the use of wools and flax to the exclusion of silk, and this, notwithstanding that the elaborate ornamentation bespeaks the production of these articles for persons of consideration and wealth.

#### THE USE of SILK.

Records concerning the introduction into the Roman market of limited supplies of silk stuffs for the use of the most wealthy classes, occur in the writings of poets in the Augustan age. Sumptuary edicts and early Christian austerity in simplicity of costume, however, operated to restrict the employment of silk during the few subsequent centuries, and apparently it is not until the reign of

---

\* Pliny, Book XIX., chap. 2.

Justinian (A.D. 530), that a more extended use of silk arose, and has since then flourished in Europe. Had silks, which are seen in rare fragments of woven and embroidered materials dating from Byzantine periods, been generally available, it is perhaps fair to surmise that they would have been readily used by the skilful Copts of Egypt, to whose hands we trace the works under discussion.

#### PATTERNS.

Suggestions are occasionally given in the Catalogue of the possible sources from which the patterns for these specimens may have been derived. Scarcely any possess the purity of treatment which is characteristic of the Periclean period in Greece. Nevertheless there are specimens showing a direct relationship to the matured ornament of such an epoch. Many of the designs are obviously due to Roman influences, and seem to belong more closely to a date after the better works of art had ceased to be produced for the Romans, and when a school of poor imitators was springing into existence, such as that either of Roman Christians or painstaking Byzantines. In squares of ornaments occur patterns based upon a geometric arrangement of curved and interlacing stems which serve as a frame work or setting to figures, of crouching men bearing shields, of centaurs, of mounted hunters, baskets of fruit, floral devices and other details. In treatment these are almost identical with patterns of Roman mosaic pavements from and after the 1st century. Besides these, and of a type like that of panelled figures in Pompeian mural decoration, there are squares containing most delicately worked, though poorly drawn half length representations of Hermes and Apollo, the titles being in Greek letters of a late character, perhaps 3rd or 4th century. Then, there are other specimens in which the treatment of animals, running one behind the other with expressive action, affords evidence of a percolation into Egypt of long lived

and early Assyrian and Phœnician styles of design. The forms which later modifications of such designs assumed, may be seen in the carved ivory horns or oliphants ascribed to Byzantine sources of the 9th and 11th centuries. Indian metal workers at the present day use similar ornaments for the inlay of blades. Another distinctive class of pattern is that of intertwining stems or bands arranged into rectangular and polygonal shapes, elaborate star forms, &c. These should be compared with Saracenic ornament, composed of somewhat similar devices. The guilloche border, the key or fret pattern used as a surface or diapering ornament, the Greek wave ornament and waved stems with ivy leaves, and with vine leaves, recur again and again in the Egyptian textiles. A totally distinct class of designs consists of groupings of ill-proportioned human beings, mostly wearing aureoles or *nimbi*. These illustrate scriptural events in a primitive style like that of certain of the coloured scratched slabs from the catacombs in the Lateran Museum at Rome. Amongst them sainted personages, such as St. George, St. Mark, St. Demetrius, and others, held in reverence by the Christian Copts, are to be traced in some of the broader bands of bright coloured tapestry weavings.\* But it is only by studying the specimens themselves that one can form an adequate idea of the different classes of pattern.

#### COSTUME.

The complete robes, with sleeves and skirts, belong to the tunic class, and are not unlike dalmatics, and even heralds' tabards of mediæval times. Some were possibly used for ecclesiastical purposes, others are merely decorated secular costumes.

---

\* Kermes, red dye, is frequently used in these (*see* Bands, No. 734-1886, p. 14, 732-1886, p. 15, 863-1886, p. 16; Cuff, 723-1886, p. 32; Panel, 722-1886, p. 38, &c.). This splendid colour was got from the little beetle that feeds on the ilex-oaks of Greece and Asia Minor, and was also much used in fine Persian carpets.

The tunic of the Greeks and Romans was an under dress, over which a cloak (or himation or toga) was worn. With the Egyptians of the Roman and perhaps earlier periods, it would appear that the tunic, of the cut displayed in the Museum specimens, was a robe or dress, loose and easily opened, as was suitable for use in the warm climates of Middle and Upper Egypt, and worn alone without any additional outer garment. The towel-faced material when used for costume was, according to Dr. Karabacek, worn in the winter. In the height of summer, when steeped in fresh water, the peasants would use it to wrap round the wine amphoræ to cool their contents. This rough material, although one specimen at least shows us that it was made for wealthy wearers, seems to have later on been adopted by peasants and field labourers. To return therefore to the more costly tunics, the bands or *clavi* (wide and narrow), crossing each shoulder, and running vertically down the front and back of the robe, are analogous in shape to, though more ornate than, those usually seen in Roman costumes of the third and fourth centuries, and later. Amongst the bands are a few, the ends of which are round, each finishing with a little pendent panel. The position in which the bands were worn suggests a possible relationship to the deacons' "orarion," as distinguished from the "epitrachelion" (see Butler, *Ancient Coptic Churches*, Vol. II., for information as to vestments).

Square panels (*adjunctae tabulae*) are sometimes placed one on each arm just beyond the *clavi*, as well as upon the back and front of the skirt. Medallions (*orbiculi*) are similarly used, but in conjunction with *clavi* or bands rounded at the ends, and terminating in small oval panels. This last named class of ornaments thus seem to be later variants of the squares and square-ended bands; and it may be a matter worth investigation whether the tunic with square-ended bands and often with a sort of breast and

back panel or ephod, close up to the neck, is not a survival of Egyptian costume in Ptolemaic and earlier times; and whether this fashion in ornamenting robes was not rather transplanted to Rome than, as has been suggested, that the Copts obtained their ideas from Roman and Byzantine fashions.

#### CONTEMPORARY PAPYRI.

Some light may perhaps be thrown upon the ethnical character of the Egyptian tapestry weavings and embroideries, from the papyri discovered at El-Fayúm, which are now preserved at Vienna, and are known as the Theodore Graf find. Dr. Karabacek published a lecture upon them delivered in 1883. He stated that the oldest of the papyri is dated 487 A.D., whilst the latest is dated 909 A.D. Between these dates is an array of writings in six languages, namely, Greek, Coptic, Hebrew, Arabic, Sassanid-Persian (Pehlevi), and Syriac. This variety of languages points to the political changes in the national life of Egypt during the 400 years referred to; or, as Dr. Karabacek says, "to put it differently, so far as the ethnographical relations of Egypt are concerned, there arises as from a panorama and out of the motley turmoil of civil commotion, the Greek state hastening to its complete decline, as it engages in conflict with the newly budding culture of the Arabs."

But still more valuable, in the present case, are Dr. Karabacek's remarks upon the textiles which also are part of the Theodore Graf find. Judging from the descriptive catalogue, and in the absence of a comparison of specimens in the Graf, with those in the South Kensington Collections, it seems that the latter includes a greater number of textile ornaments, of earlier date, such as I have ventured to call Egypto-Roman, than the former.

## TAPESTRY WEAVING BY COPTS.

The information as to the actual locality whence the Graf specimens were taken is at present meagre. But it is well established that they were exhumed from burial places either in the neighbourhood of El-Fayûm in Middle Egypt, or that of Akhmîm (Chemmis or Panopolis) in Upper Egypt. Those in the South Kensington collection came from Akhmîm. Precisely similar tapestry weavings and embroideries in the British Museum also come from Akhmîm, as well as from the Arab village of Sakkarah, near Memphis. Hence there is conclusive proof that the same character of textile workmanship and styles of pattern or design existed at places remote from one another along the Nile. This pervading similarity in character receives corroboration and explanation from the fact that the area occupied by the Copts was in the valley and delta of the Nile, from Assouan to the Mediterranean. The Copts may be regarded as the inheritors and perpetuators of ancient Egyptian talent in all classes of handiwork. They were, and to a large extent are, the skilled workmen of many Egyptian towns. Weaving and cognate processes were amongst the other handicrafts practised by them. Of notable Coptic towns Akhmîm (Chemmis or Panopolis) may be cited, though of course there were many others, such as Coptos, and again farther north along the banks of the Nile. Of Panopolis, which in Ptolemaic times was distinguished for the productions of its weavers, Herodotus wrote that its inhabitants were the "only Egyptians" not remarkable for their abhorrence of Greek customs. In thus speaking of these Egyptians he was, of course, referring to the same people as those which later we call Copts. Whilst the Coptic temperament seems to have favoured a conservative tendency in preserving the traditions of various branches of handicraft or manufacture, it was nevertheless peculiarly sensitive to new influences; a trait which is brought out



by the eagerness with which the Christian religion was adopted by the Copts. In the same way would the Copts be susceptible to the influences of new shapes, and patterns, which commerce or foreign domination brought before them.

#### FOREIGN INFLUENCES ACTING UPON COPTS.

Akhmîm, which is at present the most southerly of the districts or towns from which textiles and embroideries of the peculiar class now being discussed have been obtained, is on the east bank of the Nile, half way between Thebes, on the south, and Assiout, on the north. Coptos, about thirty miles north of Thebes, and more than twice that distance south of Akhmîm (Panopolis), was, in Ptolemaic and early Roman times, an important town on the route of the Arabian, Persian, and Indian commerce with Alexandria. Grecian and Roman merchandise arriving at Coptos was taken by Arab carriers across the desert to the coast of the Red Sea, and so transhipped at Berenice, not far from Suakin, for conveyance to the east. Influences from such commerce would naturally be felt at a place of the importance of Akhmîm (Panopolis), as well as elsewhere along the Nile route. When Panopolis was notable for its Coptic weavers, Greeks, and after them Romans, were to be found in many of the southern towns of the Thebaid. Strabo accompanied the Roman prefect Aelius Gallus on a tour up the Nile as far as Syene (Assouan) the border town of Egypt and Ethiopia. In many of the towns between Syene and Alexandria were Roman garrisons and Greek and Roman inhabitants. Two hundred years later, however, the limits of Roman domination in this district began to shrink, and rebellions against it on the part of Copts and Arabs occurred. Coptos was besieged and destroyed by Diocletian, with little purpose as a check to the gradual pushing out of the Romans by Copts, Nubians, and Arabs. Roman domination in Egypt which had succeeded that of the Greeks, in

some 600 years dwindled away under a short period of Sassanid-Persian power during the reign of King Chosroes II., and a longer and more persistent supremacy of Arab Mohammedanism.

These very brief notes may perhaps serve the present purpose of indicating how it was that the Coptic tapestry makers and embroiderers should have produced patterns of Greek and Roman character. The survival of such patterns, intermixed later on with Christian Coptic emblems and figures, the cross, the fish, saints, and so forth, finds something of a parallel in what took place in Rome in the early days of Christianity, when symbols and rites of the Mithraic religion were frequently used by Christians; symbols and rites remaining almost unchanged externally, though conveying to the Christian adapters a new meaning, different from that of their Pagan originators.

Many of the specimens bear traces of what may be termed Persian or Oriental influences in design and pattern, which seem to show themselves in the satisfactory and well balanced distribution of forms and details, closely fitted into a given space. A group of birds or animals facing one another, with a tree or emblem between each pair, although of frequent occurrence in classes of Persian and Saracenic patterns, is a distinctive Assyrian design. Its survival and widespread introduction into Europe are no doubt very much due to Persian works of art. Some examples of it will be seen in the Egyptian textiles, and these possibly are to be connected with the short period when Sassanid-Persian rule was in the ascendant; though commerce with Persia and Oriental countries, during a much longer space of time, had probably done a great deal more not only towards diffusing such influences in Egypt, but in carrying them to Byzantium.

## CLASSIFICATION OF SPECIMENS.

The classification of specimens into Egypto-Roman, Christian-Coptic, and Egypto-Byzantine, as well as the ascription of periods when the articles were made, may no doubt wear a look of empiricism. The attempt has been made with a sense of incomplete information too hastily gathered under pressure of time. It is, however, hoped that it may instigate the production of more definite knowledge in this direction.

In conclusion, I should say that whilst cataloguing the specimens now exhibited in the South Kensington Museum, I have had the advantage of most valuable suggestions from Mr. William Morris, Professor Middleton (Slade Professor at Cambridge), Mr. A. J. Butler (author of *Ancient Coptic Churches*), Mr. A. Higgins and others. Some samples of the material have been chemically tested by Professor Japp, F.R.S., and botanically investigated by Dr. Scott, of the Normal School of Science, who have found that the woven threads with which the robes and cloths are made are of various qualities of flax.

May 1887.

ALAN S. COLE.

---



## C A T A L O G U E.

---

### Tapestry-woven and Embroidered Egyptian Textiles.

(a.) TUNICS and ROBES with bands (*clavi*), and square and circular panels (*adjunctæ tabulæ*).

TUNIC of linen, with bands across the shoulders, ornaments on breast and back, and squares on front skirt of woven tapestry, brown and red wools, and yellow flax. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 6th cent. L. about 3 ft. 6 in., W. about 4 ft. 3 in. Bought (631 to 922, 300*l.*). 633.-1886.

The pattern on the bands over the shoulders consists of linked roundels formed by intertwining small leaf stems. In the roundels are geometric ornaments alternated with different animals. Similar bands of ornament cross the breast and the back; along their lower edge are dentated shapes, from which depend pointed panels and small figures. These panels, back and front, are filled in with grotesque, cross legged naked figures with uplifted hands, some in red, some in black wool. The lower parts of the shoulder bands are of triple bands, the outer ones of waved stem with vine leaves and bunches, the centre ones of guilloche ornament; each of these terminate in pendent vases or vine leaves. The vases are of bulkier shape than those which, in other specimens, seem to bear a mark more distinctive of earlier Roman origin. The pattern on the squares on shoulders consist of a St. George's and St. Andrew's cross combined and repeated in four octagons, which are inclosed by a bordering of leaf medallions, within which are degraded renderings of animals and birds. The squares on the skirt have one cross in an octagon, set in a similar bordering as described for other squares. The back and sleeves of this robe are much eaten away.

TUNIC of linen, with ornaments of woven tapestry, brown wool, and yellow flax, consisting of bands across shoulders and down whole length of skirt, back and front. The pattern consists of a series of lions, dogs, ibexes or goats. Between these bands and about the neck, on chest and back are oblong panels, filled in with four naked male figures (? Ethiopians) in various positions, two carrying offerings in their uplifted right hands, one carrying a leaf stem, another with a staff, and all bearing shields on their left arms, with upturned faces. The double

bands on each cuff are smaller versions of the bands along the length of the robe. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 6th centy. L. about 3 ft. 4 in., W. about 4 ft. 5 in. Bought (631 to 922, 300L). 631.-1886.

The absence of ornamental compartments in which the figures and animals might have been placed, as in other specimens, together with the absence of square panels on shoulders or on skirts as well as the shape of the tunic, although undoubtedly like the dalmatic robe not generally adopted in Rome until after the reign of Commodus, might point to an earlier origin even than one between 1st to 6th centuries, which is the date assigned to band 786.-1886. In band No. 660 somewhat similar animals are set in roundels. On the shoulder at centre of the bands is a roundel containing a cross.

TUNIC of linen, with ornaments of woven tapestry, red wool, and yellow flax, consisting of a narrow band across the shoulders, back and front, with a serpent (?) and small rosettes, and terminating in a small trefoil. On the shoulders and lower portions of skirts are small red squares with a large yellow rosette in centre, and small ones at the corners. The bands on sleeves are similar to those on body of robe. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto Byzantine*. ? 3rd to 9th centy. L. about 4 ft., W. about 3 ft. Bought (631 to 922, 300L). 632.-1886.

The simplicity of the ornamentation on this robe possibly indicates that it was made for a person less wealthy or of less consideration than those who used much more elaborately patterned robes. Following a suggestion given by the learned Dr. Karabacek in his catalogue of the Th. Graf discoveries in Egypt, a comparison may be made between the small squares containing rosettes, above mentioned, and similar ornament upon the robe of an Apollo or David figured in a Greek MS. Psalter of the 10th century engraved in Bordier's *Manuscripts Grecs de la Bibliotheque Nationale de Paris*, 1883.

TUNIC (short, without sleeves) of linen, decorated with two bands, back and front, across the shoulders (of repeated formal stem and leaf devices, set between scallop edges) of woven tapestry, brown wool, and yellow flax. The lower borders are fringed. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto Byzantine*. ? 3rd to 9th centy. L. about 3 ft. 4 in., W. about 1 ft. 9 in. Bought (631 to 922, 300L). 636.-1886.

This is a short robe, without sleeves, and open at the sides.

TUNIC of linen (very decayed condition), with round ended bands over shoulders; oblong panels, back and front,

about neck between them; on shoulders and cuffs, square panels; along the edge of the skirt, and at the ends of it, bands similar to those over shoulders; upon the skirt square panels. All these ornaments of woven tapestry, dark blue wool, and yellow flax. The pattern consists chiefly of ornamental roundels, in which are debased figures of animals and human beings. *Egypto-Byzantine*. ? 3rd to 9th centy. Bought, 3*l*. 270.-1886.

The rude and debased character of the ornaments may be noted if specimens such as No. 631, 632, and 633 be compared with this.

TUNIC of linen (very decayed condition), with round ended bands and pendants over shoulders, and circular panels on shoulders and skirt, of woven tapestry, coloured wools and flax, worked separately and applied to the tunic. The ornament consists of groups of human beings—some with nimbi—animals and ornaments of floral forms. ? *Christian Coptic*. ? 6th to 9th centy. Bought, 3*l*. 271.-1886.

The woven tapestry ornaments do not form part of the texture of this robe, as is the case with No. 631 and 633. The warp threads are small, hence the texture of the weaving is of comparatively fine quality. The character of this kind of ornamentation and work may be seen in the better specimens, such as No. 734.-1886; and circular panel 743.-1886.

TUNIC of linen (very decayed condition), with bands and other fragments of woven tapestry in coloured wools and flax, worked separately and applied to the tunic. The ornament consists of human figures, animals, and ornamented borders. ? *Christian Coptic*. ? 6th to 9th centy. Bought, 3*l*. 272.-1886.

The pattern on the bands is like that in No. 848. See somewhat similar treatment in 741 and 866. Portions of the bands in this robe are well preserved; but they and all the woven tapestry ornament belonged formerly to some other robe, and do not form part of the texture of the robe, as is the case with Nos. 631 and 633.

TUNIC of linen (very decayed and fragmentary condition), with round ended bands and circular panels of woven tapestry, coloured wools and flax, worked separately and applied to the tunic. The ornament is of very debased forms. ? *Christian Coptic*. ? 6th to 9th centy. Bought, 2*l*. 273.-1886.

See similar and better preserved circular panels No. 855 and 855a.

TUNIC of linen (? for a woman), with ornament, on sleeves and across shoulders, back and front, down the whole length of the robe, of finely woven tapestry in coloured wools; consisting of double rows of flower buds,\* between which are detached rosettes of yellow blossom on black roundel. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. L. about 3 ft., W. about 4 ft. 4 in. Bought (631 to 922, 300l.).  
634.-1886.

\* See similar buds in the robe of St. Agnese's figure in mosaic in the church of St. Agnes beyond the walls, at Rome; see also 739.—1886.

SLEEVE, SHOULDER, and part of the breast of a linen robe, of rough towel material faced with flax loops, with bands (two intact, one with wool eaten away) and a circular panel, of woven tapestry, brown wool, and yellow flax. The pattern in the circle consists of a dancing figure, with hat and stick, (? Mercury) apparently grasping the head of a seated woman, and surrounded by a radiating leaf or cone border of a type similar to that seen in Assyrian sculpture; the ornament in the bands is a waved stem and long oval leaves and a fish. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 2 ft. 2 in. by 2 in. Bought (631 to 922, 300l.).  
760.-1886.

The simplicity of style of this ornament in this specimen seems to give it an earlier date than that of other specimens. Pliny writes, "The gausapa has been brought into use in my father's memory, and I myself recollect the amphi malla" (probably with a shaggy nap on both sides) "and the long shaggy apron being introduced; but at the present day the laticlave tunic is beginning to be manufactured in imitation of the gausapa." The ornament in the band can be best seen with light behind it.

---

(b.) BANDS [wide and narrow (*Latus clavus, Angustus clavus*)] for robes, chiefly tunics of the dalmatic class.

BANDS (fragments of) AND BREAST PANEL (of woven tapestry, coloured wools, and yellow flax, for a linen robe. The ornament of the bands consists of buds and blossoms and small roundels placed between two narrow bands of waved stem and leaf ornament. Between the pendants marking the divisions of the breast ornament are figures with shields and two sets of three formal hanging lotus



flowers. From ancient tombs at Akhmîm (Panopolis),  
Upper Egypt. ?1st centy. About 14½ in. by 11 in.  
Bought (631 to 922, 300l.). 769.-1886.

These lotus flowers furnish the only instance amongst these specimens from Akhmîm of influence of early Egyptian ornament. Their appearance in conjunction with the human figures is interesting, since similar human figures appear in specimens where ornament apparently of other origin and periods is used.

BAND (portion of) for a linen robe, of woven tapestry, blue-black wool and yellow flax with (?) a Gorgon head at centre of band, delicately wrought in coloured wools. The pattern, divided at centre by the head, placed in a roundel, consists of a series of circular and oblong panels, of which latter there are one each side of the Gorgon head. In the one is a rudely drawn naked male figure playing on a pipe with formal tree ornament on each side of line; in the other (?) a flying figure of Victory with wreath in her hand (bracelets and bangles at wrists and ankles). Beyond both these oblong panels are three linked roundels containing animals (lion, bear, ibex, and dogs). Similar roundels terminate the band at both ends; and between the sets of roundels are oblong panels containing grotesque naked men, one (with bracelets and bangles at wrists and ankles) bearing a red staff (? a sceptre), the other a spear. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ?1st to 6th centy. About 3 ft. 9 in. by 5 in. Bought (631 to 922, 300l.). 786.-1886.

The Gorgon head, for quality of weaving, drawing, and colouring, is superior to other parts of this band; see similar weaving in Nos. 651, 652, and 653, in respect of material, treatment, and colour. It marks the place where the band was to be hung on the shoulder. It suggests a Roman influence in treatment. The figure of Victory, taken in conjunction with that of the man bearing a staff or sceptre, may suggest that the band was made for some Roman chief. The plan of linking the panels and roundels together is similar to that of many Roman patterns (for pavements, &c.) of the best and later periods. The date assignable to this piece is possibly as early as the 1st centy.

BAND AND MEDALLION (fragments) for a linen robe, of woven tapestry and needlework, brown wool and yellow flax. The ornament on the band consists of a vertical series of human beings and animals. Amongst the former are a man with a circular shield on his left arm, and a dancing woman (?) with drapery thrown across her right shoulder and girdled about her waist, and a similarly male draped figure leaning on a staff. The medallion contains a group: two figures, a female with her arm

round the neck of (?) a king, in a chariot drawn by two centaurs, one playing a pipe or trumpet, the other bearing a bowl, while above, right and left, a figure holding a goblet and one playing (?) a drum : in between the figures is a delicate stem and leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 5th centy. About 2 ft. 3 in. by 8 $\frac{3}{4}$  in. Bought (631 to 922, 300*l.*) 784.-1886.

For variety of figures, and portrayal of action and gesture, especially in respect of the figures on the band, which seem to be versions of classic sculpture, this specimen is remarkable. It compares with No. 786.-1886, in which the Roman origin seems to assert itself.

**BAND AND SQUARE** (portion of) for a child's linen robe, of woven tapestry, brown wool, yellow flax ; the pattern of the band consists of a formal series of ivy leaves and other waved stem ornament. The square contains a figure kneeling on left knee, and floating drapery at back ; on his right leg he rests (?) a bird ; this group in brown upon a circular space of yellow is set within a border of ivy leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st and 5th centy. About 18 $\frac{1}{2}$  in. by 6 in. Bought (631 to 922, 300*l.*) 706.-1886.

**BAND (narrow) AND MEDALLION** for a child's linen robe, of woven tapestry, brown wool and yellow flax. The part of the band to lay on the shoulder is a strip of plain brown, with three circles outlined upon it. The ends of the band consist of a vertical series of two-handled amphora-shaped vases, each surmounted with a vine leaf. The medallion (which also rested on the shoulder) encloses a double-handled amphora-shaped vase, with vine stem and leaves springing from each side of its mouth and encircling it. The detail on vases and the fibres in leaves are of needlework. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 5th centy. About 2 ft. 3 in. by 4 $\frac{1}{2}$  in. Bought (631 to 922, 300*l.*) 650.-1886.

Such circular panels, used to decorate various parts, the shoulders, fronts, and skirts of robes, are to be seen in late Roman or early Byzantine costumes. An analogous fashion prevails with the Chinese in the decoration of robes. The present specimen is remarkable for the minuteness and carefulness of its design and its completeness.

**BAND (narrow) AND SQUARE** for a child's linen robe, of woven tapestry, brown and yellow wools. The band consists of thick twisted stem ornament, with leaves

occasionally introduced. The square has a scalloped ornamental edging which frames a circular yellow space upon which is a figure representing (?) a peacock in brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 5th centy. About 2 ft. 4 in. by 1 in. Bought (631 to 922, 300*l.*).

680.—1886.

The peacock's crest is indicated, but his tail consists of one large peacock's feather.

BAND (end of) for a linen robe, of woven tapestry, dark blue wool and yellow flax. The pattern consists of a vertical series of two scroll-handled amphora-shaped vases with formal leafed sprigs, blue on yellow. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 21½ in. by 3 in. Bought (631 to 922, 300*l.*).

913.—1886.

The shape of these vases suggests a Roman origin for the pattern.

BAND (fragment of, from a linen robe) of woven tapestry, dark blue wool, and yellow flax, the edges are indented with semi-circular forms and spots; down the centre are rows of double-handled amphora-shaped vases with trefoil or fleurs-de-lys sprays. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 8¼ in. by 3½ in. Bought (631 to 922, 300*l.*).

914.—1886.

BAND (portion of) for a linen robe, of woven tapestry, brown wools and yellow flax. The pattern consists of a vertical series of two-handled amphora-shaped vases, with two ivy leaves in each: brown on yellow. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 5th centy. About 2 ft. 1½ in. by 2¼ in. Bought (631 to 922, 300*l.*).

649.—1886.

These are more rudely drawn than the vases in 913.—1886. Towards one end of the band is a diamond shape marking the spot which was placed on the shoulder, with the ornament hanging vertically on both sides of it.

BAND (portion of) for a linen robe, of woven tapestry, black wool and yellow flax. The pattern consists of a vertical series of two scroll-handled amphora-shaped vases, with formal leaf sprigs, black on yellow. At one end is a Maltese cross within a circle.† From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 2 ft. 6½ in. by 1½ in. Bought (631 to 922, 300*l.*).

834.—1886.

† This marks the half of the original band, and was the spot where the band was placed on the shoulder. See also 913, 1886.

BAND (portion of) for linen robe, of woven tapestry, brown and yellow wools and flax. The pattern consists of two intertwisting stems forming a series of oval panels, in which, on yellow ground, are ornamental tree devices alternated with every two panels, each of which latter has either a lion and a hare or a lion and an ibex figured on it. From ancient tombs at Akhmim (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 5th to 9th centy. About 21 in. by 4 in. Bought (631 to 922, 300l.). 660.—1886.

The treatment of the animals is suggestive of that to be met with in carved ivory horns or oliphants of the 9th and 11th centuries, such as the Byzantine horn, No. 7953.—1862, in the collection of ivories. But similar animals in sequence are to be frequently seen figured upon Assyrian sculptures of the 8th century, B.C.

BAND (portion of) for linen robe, of woven tapestry, blue wools and yellow flax. The pattern consists of repeated circles containing representations of animals (lion, (?) long-eared Abyssinian dog, and ibex) worked in blue on yellow ground, with red tongues. From ancient tombs at Akhmim (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 13 in. by 4 in. Bought (631 to 922, 300l.). 661.—1886.

BAND (portion of) for linen robe, of woven tapestry, brown wool and yellow flax. The pattern consists of a vertical series of nude human figures\* (? Echiopian) in different postures. One holding a shield, another a staff at the back of his neck, with a mantle falling over both shoulders, another with uplifted left hand, his right resting upon a club (this figure is almost entirely eaten away); alternating with the figures are long-horned and long-eared animals and grotesque animal forms. The edges of the band are of small scalloped pattern. From ancient tombs at Akhmim (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 3 ft. 10¼ in. by 4 in. Bought (631 to 922, 300l.). 788.—1886.

\* The treatment of the figures seems to display a Greco-Roman influence, whilst the curly hair of the figures seems to suggest that they are Ethiopians. See somewhat similar figures in Robe 631.—1886.

BAND (portion of) for linen robe, of woven tapestry, brown wool and yellow flax. The pattern consists of a series of rectangular panels, edged on outer sides with a small trefoil ornament. In the panels are, alternately, mermaids or syrens playing (?) a sort of Pan's pipe, and nude male figures in different postures; the uppermost one playing a flute—the next a Pandean pipe—the

next is almost untraceable—the next with a pendent ornament from his neck and belt round his waist, dancing—the next a repetition of the first, and the last dancing, with both hands uplifted and a scarf hanging beneath them. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 2 ft. 6 in. by 4 in. Bought (631 to 922, 300*l.*). 790.–1886.

See also 788.–1886 and 633.–1885. The type of face and hair suggests the Ethiopian.

BANDS (two, part of), of woven tapestry, brown and red wools, and yellow flax, for a linen robe. The bands are edged with small trefoil ornament, between which are a series of roundels. In these, alternately, are tree and leaf devices well distributed within the roundel—and naked male figures in different postures: one holding a crook in his right hand and an ivy spray in his left; another carrying off a long basket of fruit (red); another with a crook over his left shoulder and carrying (?) a pail in his right; another carrying a duck in both hands; another bearing a musical instrument or Pan's pipes.† From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 2 ft. 8 in. by 18 in. Bought (631 to 922, 300*l.*).

656.–1886.

See also †790.–1886, where syrens are playing on similar instruments.

BAND (portion of) for a linen robe, of woven tapestry, dark blue and yellow wools. The pattern consists of linked roundels, alternately filled with a naked figure holding a crook in his left and a branch in his right hand, a scarf falling from his right shoulder; and a formal spreading tree ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 5th centy. About 13½ in. by 3¾ in. Bought (631 to 922, 300*l.*).

656*a.*–1886.

See also 656.–1866.

BAND (part of) of a robe of rough towel-faced material, of woven tapestry, brown, red, and blue wools, and yellow flax, with naked female figures in different actions, one holding two pairs of (?) ring rattles; another with (?) two scarfs\*; alternated with a lion and ibex. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 18 in. by 8 in. Bought (631 to 922, 300*l.*).

783.–1886.

\* See similar form in 656 and 656*a.*–1886.

BAND (portion of) for a linen robe, of woven tapestry, purple and white wools. The pattern consists of linked roundels, in which are alternately naked human figures, in different postures, and animals. The links between the roundels are filled in with ducks. A formal tree ornament, similar to that in (786.-1886), occurs in all the roundels, beyond and between which is a vase with branching floral ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 3 ft. 10½ in. by 5½ in. Bought (631 to 922, 300*l.*)  
789.-1886.

BANDS (pair of, with round ends and pendants,) for a linen robe, of woven tapestry, formerly filled in with ground of red wool, the ornament in yellow flax still remaining. The pattern in centre of each band consists of a long panel, above and below which is a series of three circular panels, each containing a bird or animal. In each of the long panels is a grotesque man or figure with two limbs (? legs) outstretched on one side, and an arm and hand holding a bird on the other. The edges to each band are of repeated vertical floral devices and circular forms with a straight stem running through them. From ancient tombs in Akhmîm (Panopolis), Upper Egypt. *Christian Coptic.* ? 6th to 9th centy. About 2 ft. 1 in. by 9¼ in. Bought (631 to 922, 300*l.*)  
721.-1886.

See similar coloured tapestry in Nos. 826.-896 and 888.-1886.

BAND for a child's linen robe, of woven tapestry, coloured wools and yellow flax on red ground. The pattern, divided into five sections, consists of three panelled arrangements of deteriorated floral and animal forms alternated with a formal leafy branch ornament: the central panel contains two green lions with yellow tails along their backs, vis-à-vis; beyond them on each side are a floral device and a flying (?) youth or cupid. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic.* ? 6th to 9th centy. About 2 ft. 4 in. by 1½ in. Bought (631 to 922, 300*l.*)  
779.-1886.

This is noticeable on account of its completeness and the introduction of the flying youth or cupid, appropriate to the band for a child's dress.

BAND (portion of) for a linen robe, of woven tapestry, red wools, and white flax. The pattern consists of three oval panels arranged vertically one above the other.

In the upper one is pair of beasts or (?) dragons, with tree between them; in the next are two (front faced) robed men; in the lower one a pair of horses, their heads turned towards one another and a small tree between them. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $17\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300l.). 861.-1886.

No. 860.-1886 is evidently part of the same band. The arrangement of birds, animals, &c. vis-à-vis, in circular medallions is well known in early Assyrian ornament and in Byzantine ornament. See, for instance, the woven band of white and red silk No. 8566.-'63 and No. 8277.-'63 of white and red flax in textile Collections.

BAND (portion of) for a linen robe, of woven tapestry, red wools, and white flax on flax warps. The pattern consists of two (incomplete) oval panels, one above the other. In the upper one are two (front faced) robed men; in the lower a pair of horses, their heads turned towards one another, and a small tree between them. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. 6th to 9th centy. About 14 in. by  $5\frac{1}{2}$  in. Bought (631 to 922, 300l.). 860.-1886.

No. 861.-1886 is evidently part of the same band. See remarks on it.

BAND and SQUARE PANEL (for a robe with surface of rough towel material), of woven tapestry and needle-work, brown wool, and yellow flax. The ornament on the band consists of interlaced stem and vine leaf device, with a cartouche containing ? a tulip or an iris. The square panel is bordered with interlaced stem and vine leaf ornament, within which is a square set with circle containing a mounted horseman and hound. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 2 ft. 3 in. by  $8\frac{1}{2}$  in. Bought (631 to 922, 300l.). 708.-1886.

See also 745.-1886.

BAND and SQUARE PANEL (part of a linen robe), of woven tapestry, brown wool, and yellow flax. The pattern on the band consists of pointed oval shapes in which are ducks in yellow, on brown discs, alternating with roundels containing blossom devices. The border of the square panel is of similar pattern; in centre of square a yellow roundel, containing a brown naked male figure, walking, with staff in right hand, and ends of scarf

hanging from both shoulders, his left arm uplifted. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th cent $\nu$ . About 17 in. by 12½ in. Bought (631 to 922, 300L.).

707.-1886.

**BAND** (for linen robe) of woven tapestry, brown wool, and yellow flax. The pattern consists of a series of oblong panels, on which, in brown on yellow ground, are alternate naked and draped human figures and animals. The upper figure is dancing, a ball between his feet; the lower one, a female(?), is walking holding a scarf (?) in her hand. Parts picked out in single threads worked with the needle. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th cent $\nu$ . About 19 in. by 5½ in. Bought (631 to 922, 300L.).

782.-1886.

**BAND and SMALL SQUARE** of woven tapestry, dark blue wool, and yellow flax, part of a linen robe. The band consists of a narrow guilloche ornament done in needlework flanked by two bands of blue leaf devices. The square has a four roundel device in centre, with a border of guilloche ornament done in needlework. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th cent $\nu$ . About 20½ in. by 10¾ in. Bought (631 to 922, 300L.).

720.-1886.

**BAND** (portion of) for a linen robe, of woven tapestry and needlework, brown wools and yellow flax. The pattern consists of a double interchanged key pattern outlined in single yellow flax threads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th cent $\nu$ . About 16½ in. by 8 in. Bought (631 to 922, 300L.).

800.-1886.

**BAND and SQUARE PANEL** for a linen robe, of woven tapestry and needlework, brown wool, and yellow flax. The pattern on band consists of alternated triple interlacements and diamond and octagonal shapes; that of the square is of somewhat similar interlaced ornamentation, set in a border of waved stem with leaf and berry devices; both patterns outlined in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th cent $\nu$ . About 2 ft. 9 in. by 16½ in. Bought (631 to 922, 300L.).

797.-1886.



BAND (for a linen robe), of woven tapestry, brown wool, and yellow flax, with pattern of diamond and small roundel devices, worked with the needle in yellow thread on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 2 ft. 4 in. by 4½ in. Bought (631 to 922, 300*l.*) 814.-1886.

(See 663.)

FRAGMENT of a BAND (for a linen robe), of woven tapestry, brown wool and yellow flax, with a band—between two rows of trefoil or fleurs de lys devices--of guilloche pattern, worked with the needle in single threads on dark brown; at one end the figure of a bird with red beak and grey and red wing. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 6th centy. About 6 in. by 3½ in. Bought (631 to 922, 300*l.*) 905.-1886.

BAND (for a linen robe), of woven tapestry, dark brown, and yellow flax, with fret pattern, worked with the needle in single yellow threads, black; edged on each side with a row of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 15½ in. by 3 in. Bought (631 to 922, 300*l.*)

874.-1886.

BAND (for a linen robe), of woven tapestry, brown wool, and yellow flax, with pattern of diamond and small roundel devices, worked with needle in yellow thread on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 2 ft. 2 in. by 4½ in. Bought (631 to 922, 300*l.*) 663.-1886.

BAND (for a linen robe), of woven tapestry, purple wool, and yellow flax, with a pattern of waved vine stem and leaf device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 3 ft. 1 in. by 3½ in. Bought (631 to 922, 300*l.*) 679.-1886.

BAND (for a linen robe), of woven tapestry and needlework, dark brown wool, and yellow flax, with key or fret pattern, worked with the needle in yellow thread on dark brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 16½ in. by 4 in. Bought (631 to 922, 300*l.*) 816.-1886.

BAND (for a linen robe), of woven tapestry, dark brown wool, and yellow flax, with key or fret pattern, and occasional rosettes, worked with the needle in yellow thread on dark brown, and edged on both sides with a row of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. . About 2 ft. 2 $\frac{3}{4}$  in. by 3 $\frac{1}{4}$  in. Bought (631 to 922, 300*l.*).

813.-1886.

BAND (portion of) for linen robe, of woven tapestry, coloured wools on flax warps. The pattern consists of a series of episodes depicted with figures of men, women, and children, of which the principal are (?) the Virgin (with nimbus) and Christ or a late type of Isis holding (?) a *flabellum* in one hand and a lotus in the other, and Horus.\* An upper group of three figures appears to represent Christ making the blind to see; a lower one the raising of widow's son, and lower still are groups which seem to represent a procession. The edging round these groups is of the bud device (see 777.-1886), set between two narrow bands of twisted stems and small leaf patterns. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 21 in. by 4 in. (Bought (631 to 922, 300*l.*).

734.-1886.

\* The pose of this group is suggestive of that to be seen in allegorical figures of Rome and Constantinople, carved in ivory diptych leaves, such as Nos. 96 and 97.-1865 in the Collection of Ivories.

BAND (portion of) for a linen robe, of woven tapestry, coloured wools on flax warps (much decayed). The central space, bordered with a pattern of floriated device, counterchanged and repeated, contains indications of a saint with nimbus, and various outlined floral ornaments, a tree surmounted by (?) lotus blossoms symmetrically arranged below; all on a red ground. The letters  $\Xi$  and  $\Psi$  are repeated in various parts. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 18 $\frac{3}{4}$  in. by 5 $\frac{1}{2}$  in. Bought (631 to 922, 300*l.*).

869.-1886.

BAND (portion of) for a linen robe, of woven tapestry, coloured wools on flax warp. The pattern consists of three rectangular panels; the upper and lower ones of blue ground, over which are scattered archaic birds and

fishes\* ; the centre panel of red ground, with two standing figures, male and female, the male resting his right arm on a pillar ; a blue cloak is thrown over his right arm. His left hand holds a stick. Near the figures is an inscription in Greek characters.

Ϡ  
Χ  
Η  
Ε  
Ε  
Ν  
Ν  
Ϡ

Ο

Ε Ε

? Ϡ for Θεός.  
? Χ for Χριστός.  
? Η for Ἰησοῦς.

From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 13¼ in. by 8½ in. Bought (631 to 922, 300*l.*).

922.—1886.

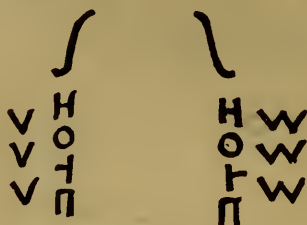
\* The scattering of birds and beasts and fishes on the ground of a panel shape may be noticed in Roman Mosaics. See Wollaston Collection of Drawings of Mosaics in South Kensington Museum.

BAND (round end, with oval shape pendant, containing bust probably of a saint), of woven tapestry in coloured wools, from a linen robe. This band has a narrow double border of check pattern, between which, on a red ground, are figures of saints (?), the upper one walking, the lower one with his legs (?) in a tomb, and uplifted hands.† From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 21½ in. by 4¼ in. Bought (631 to 922, 300*l.*). 732.—1886.

† Perhaps typifying the Resurrection in the same sort of primitive style as that of scratched slabs from the Catacombs at Rome representing Noah and the Ark. Along the check borders are occasional yellow panels with red crosses.

BAND (fragment of), formerly of woven tapestry, the coloured wools have been eaten away, the flax warps and parts of the flax weft remain. On the centre of band are figures, of which two are repetitions of a saint standing ; at his left foot a little domed building ; and (?) of a female

saint. The standing figure is placed between two vertical series of Greek characters



From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 18 in. by 4½ in. Bought (631 to 922, 300l.). 829.-1886.

BAND with round end and pendant (for a robe), of woven tapestry, coloured wools, and white flax (parts eaten away). Round the edges of the band is a waved stem and leaf ornament. Upon the central ground, red, is a figure of a saint (? St. Paul of Thebes); below him is an ass, upon whose back is a formal triple branched tree (? the sacred Persea), and apparently a bird (? St. Paul's raven), on the haunches of the ass; below comes the tree device and the ass reversed. Within the oval pendant is an animal. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 20 in. by 8½ in. Bought (631 to 922, 300l.). 863.-1886.

“Another superstition, which, by this time (early 5th century) the Pagans had engrafted on Christianity, was that of having sacred trees. Though the Egyptian Christians had no sacred animals, yet they had made a tree called the Persea, sacred to Jesus. There was a Persea, or peach tree, at Hermopolis, which was said to heal the diseases of all who touched it.” (See *History of Egypt*. S. Sharpe. Vol. II. p. 309. Edward Moxon. London, 1859.)

BAND with rounded end for a linen robe, of woven tapestry, of red ground and coloured wools. A rudely drawn waved stem with small floriations runs along the edge of the band. At upper end is part of the figure of a horseman; below is an ass browsing, and two female figures; in the lower part is a saint, with nimbus, ? St. Demetrius on horseback. He carries a staff, with trefoil at top, in his right hand; in his left a sword; a Maltese cross is worked in yellow on his green tunic. Below his horse is a triple leaf branch (? the Persea). From

ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th cent $\nu$ . About  $9\frac{1}{4}$  in. by  $4\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 739 and 740.—1886.

See also 863.—1886.

BAND (round ended), in very fragmentary condition, formerly of woven tapestry, with coloured wools. The design was similar in many respects to that of No. 863.—1886. The indications of animal and leaf forms are comparatively good in drawing. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th cent $\nu$ . About 12 in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 847.—1886.

BAND (portion of) for a linen robe, of woven tapestry, coloured wools. The pattern\* consists of a vertical series of oval panels, in which are deteriorated renderings of human figures, (?) a man seizing by the head a green bodied chimera. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th cent $\nu$ . About  $15\frac{1}{2}$  in. by  $4\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 851.—1886.

\* The arrangement here is similar to that of pattern in Nos. 860 and 861.—1886; see remarks on latter. The edging to this band consists of repeated and reversed small stiff trefoil sprays. The figures are outlined with black.

BAND (portion of) for a linen robe, of woven tapestry, coloured wools. The pattern consists of a centre band, red ground, with repeated oval forms, containing deteriorated representations of birds and other emblems; between the oval forms are red crosses. On each side of the centre is a rude scroll ornament; the scrolls terminated in (?) bird heads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th cent $\nu$ . About 3 ft. 1 in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 781.—1886.

BAND (portion of) for a linen robe, of linen, with two stripes, and symmetrically arranged devices, worked in tapestry weaving with coloured wools. The stripes are ornamented with a thin continuous waved stem pattern of yellow flax with brown wool; on the linen ground between them are various pear-shaped (? tree) forms, placed at even distances one above the other; between them are pairs of

?rose buds.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. by 4 in. Bought (631 to 922, 300*l.*) 777.-1886.

\* See similar devices and colours in Robe No. 634.-1886; also in the narrow bands of Byzantine woven silk specimen No. 7036.-1860; and in the *latus clavus* of the attendant to the left of the Empress Theodora in the Mosaic at Church of San Vitale, Ravenna (A.D. 547). See also similar scheme of ornament in No. 646.-1886.

BAND (portion of) for a linen robe, of woven tapestry, of red ground, and coloured wools, with a representation of a man blowing a horn shaped like a Byzantine ivory oliphant, and seated in a high-backed chariot drawn by grotesque horse or camel; below him are two men, walking; the one on the left carrying (?) a basket or quiver on his back; the one on the right carrying a (?) disc. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic.* ? 6th to 9th centy. About 8½ in. by 4½ in. Bought (631 to 922, 300*l.*) 737.-1886.

The figures are outlined in black, see also 737*a.*-1886.

BAND (portion of) for a linen robe, of woven tapestry, of faded red ground, and coloured wools, with a representation of a man blowing a horn shaped like a Byzantine ivory oliphant, seated in a high-backed chariot drawn by grotesque horse or camel; below him are two men, walking; the one on the left carrying (?) a basket or quiver on his back; the one on the right carrying a (?) disc. The wools in upper part of the base are eaten away. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic.* ? 3rd to 9th centy. About 10 in. by in. Bought (631 to 922, 300*l.*)

737*a.*-1886.

The figures are outlined in black, see also 737.-1886.

BAND (part of), of woven tapestry, coloured wools, and yellow flax, from a linen robe. The outer edges have green bands with yellow scroll ornament; the central band of red ground has three panels, the upper and lower of which are filled with repeating diamond and scroll pattern; in the panel between them is the figure of walking saint (?) carrying a bird, with a red claw, on his left arm (? St. Paul of Thebes); above him (?) a winged angel. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic.* ? 6th to 9th centy. About 13¾ in. by 3½ in. Bought (631 to 922, 300*l.*) 849.-1886.

**BAND** (part of) for a robe, of woven tapestry, coloured wools, with debased renderings of birds and flowers symmetrically arranged one above the other in two vertical series. At one end there is a circle containing two birds *vis-à-vis*, with a tree between them. This marks where band rested on the shoulder. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 7 in. by  $2\frac{3}{4}$  in. Bought (631 to 922, 300l.). 884.-1886.

**BORDER** (fragment) of woven tapestry, coloured wools, and flax, part of a linen robe (?) for ecclesiastical purposes. The pattern consists of robed figures with *nimbi* (? priests) holding in right hands, staves terminated with cones or buds, and in left hands discs, each between flowering plants, and alternating with white medallions, filled in with squares, and deteriorated floral forms symmetrically arranged. Between each figure and medallion is a tree device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 3 ft. 2 in. by 4 in. Bought (631 to 922, 300l.). 667.-1886.

**BAND** (rounded end of), with pendant,\* for a linen robe, of woven tapestry, coloured wools and flax. A triple border of repeated degraded floral and other details runs round the band, in centre panel of which, is a figure with green jacket and yellow skirt, arms uplifted, (? a priest in act of benediction), with sleeves hanging from elbows. In the panels above and below her are three sets of grotesque figures, one holding up (?) a scarf over his head. All the figures are outlined in black. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About  $23\frac{1}{2}$  in. by 4 in. Bought (631 to 922, 300l.). 733.-1886.

\* The medallion 742.-1886 probably came from the same robe as this band. The ornament in the pendant is a deteriorated rendering of such an animal as is seen in the pendant No. 856.-1886.

**BAND** (portion of) for a linen robe, of woven tapestry, coloured wools. The pattern consists of alternate panellings of red and yellow ground. On the red ground panel is a figure of a woman with nimbus (see 734-1886) seated. On the yellow grounds the details are of deteriorated floral and nondescript forms. This main band is edged with rude yellow scroll ornament on

narrow black ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 18 in. by 2½ in. Bought (631 to 922, 300*l.*). 736.-1883.

BAND (portion of, round ended,) for a linen robe, of woven tapestry, coloured wools. The pattern consists of rude forms symmetrically arranged, to form a pair of objects, one on each side of a budding plant, and the two objects together, flanked by the budding plant. The pattern on edge is a series of detached double scroll forms. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*? ? 6th to 9th centy. About 13½ in. by 3½ in. Bought (631 to 922, 300*l.*). 870.-1886.

The arrangement here suggests a survival of the well known Assyrian device of two confronted animals or birds with a tree between them.

BAND (portion of) for a linen robe, of woven tapestry, coloured wools and flax. The pattern consists of two panels with red ground, in one is figured a nude man climbing a tree to escape from a long necked camel; and in the other a man with uplifted hands standing near an open-mouthed beast. The edging on each side of the panels is a continuous waved and pleated stem in yellow on blue. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 11 in. by 8¼ in. Bought (631 to 922, 300*l.*). 866.-1886.

BAND (portion of) for a linen robe, of woven tapestry coloured wools, on flax warps (much eaten away). Between two narrow rows of lily devices repeated, a red ground with a figure of a horseman (?) St. George, and beneath him a dragon (?). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 10¼ in. by 3½ in. Bought (631 to 922, 300*l.*). 741.-1886.

BAND (end of) for a linen robe, of woven tapestry, coloured wools. The pattern (rudely drawn) consists of a draped female figure with *nimbus* and animals on a crimson ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th centy. About 18½ in. by 2 in. Bought (631 to 922, 300*l.*). 735.-1886.

See also 733.-1886, in which a woman wearing a similar skirt is shown, and 670 in respect of similar rudely drawn animals.



BAND (portion of) for a linen robe, of woven tapestry, coloured wools.\* The pattern consists of vertically repeated groups of deteriorated floral and nondescript forms set between two edges of intertwisting stem ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th cent<sup>v</sup>. About  $14\frac{1}{2}$  in. by  $7\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 771.-1886.

\* The colours have well kept their tones. The specimen may date from comparatively recent times.

BAND (round ended) for a robe, of woven tapestry, coloured wools (almost entirely eaten away, so that the flax threads alone remain). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th cent<sup>v</sup>. About  $11\frac{3}{4}$  in. by  $2\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 827.-1886.

BAND (portion of), round ended, one with pendant (for a robe), of woven tapestry, coloured wools (much decayed). The ornament along the edges is of leaf scroll devices, in yellow flax on green ground. The main ground was red wool, on which were human figures of saints. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ? 6th to 9th cent<sup>v</sup>. About  $14\frac{1}{2}$  in. by  $3\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 831.-1886.

BAND (in very fragmentary condition) for a robe, of woven tapestry, coloured wools. The pattern appears to have consisted of oval divisions, in which were human figures and animals. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th cent<sup>v</sup>. About  $17\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 852.-1886.

BAND (in fragmentary condition) for a robe, of woven tapestry, coloured wools, with indications of human figures and formal devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th cent<sup>v</sup>. About  $8\frac{1}{4}$  in. by  $4\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 738.-1886.

BAND (in fragmentary condition) for a robe, of woven tapestry, coloured wools, with figures mounted on asses and a female saint, with skirt, on red ground within a double border of small roundels, and a sort of check

pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic.* ?6th to 9th centy. About  $8\frac{3}{4}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300l.).  
853 and 854-1886.

BANDS (fragments of two) for a linen robe, of woven tapestry, coloured wool, with a vertical series of human figures, and animals between which runs a long tree stem upon red ground, and between two narrow edging bands of small roundel pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?*Christian Coptic.* ? 6th to 9th centy. About 2 ft. by 17 in., and 10 in. by  $6\frac{1}{2}$  in. Bought (631 to 922, 300l.). 848 and 848a.-1886.

BAND (round ended with pendant), of woven tapestry (much decayed), coloured wools, with figures mounted on asses and a saint with skirt on red ground within a double border of small roundels, and a sort of check pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?*Christian Coptic.* ? 6th to 9th centy. About 20 in. by  $3\frac{1}{2}$  in. Bought (631 to 922, 300l.).  
850.-1886.

See also 853 and 854.-1886.

BAND (rounded end of) for a linen robe, of woven tapestry, coloured wools, two figures mounted on asses within a double border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?*Christian Coptic.* ? 6th to 9th centy. About 7 in. by 4 in. Bought (631 to 922, 300l.).  
845.-1886.

See also 850, 853, and 854.

BAND (for a child's linen robe), of woven tapestry, coloured wools; with yellow double stem ornament forming a series of small pointed oval shapes, filled in with variously coloured buds (?) on red ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 12 in. by  $5\frac{1}{2}$  in. Bought (631 to 922, 300l.).  
882.-1886.

BANDS (part of two, with breast panel between them), for a linen robe, of woven tapestry, with coloured wools. The pattern along the bands consists of long divisions, alternately filled in with (?) dogs and birds on green ground; and balanced fruit stem (? pomegranate or circle with cross device) pattern on red ground, and set between double borders of small repeating ornaments. The breast band

(more than half of which is eaten away) was formerly ornamented with a procession of four figures, whose skirts and feet remain. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?*Christian Coptic*. ?6th to 9th centy. About 20 in. by 12 in. Bought (631 to 922, 300*l.*). 871.-1886.

BAND (portion of) for a child's robe, of woven tapestry, red and blue wools, in alternate groups of heart-shaped leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 23 in. by 2½ in. Bought (631 to 922, 300*l.*). 780.-1886.

BAND (portion of) for a child's linen robe, of woven tapestry, red and blue wools, in alternate groups of heart-shaped leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 10½ in. by 2½ in. Bought (631 to 922, 300*l.*). 780*a.*-1886.

BAND (portion of) for a linen robe, of woven tapestry, red, and brown wools and yellow flax. The pattern consists of two intertwisting stems forming a series of circular panels, in each of which are figures representing alternately (?) a man seizing another by the hair of the head, and (?) a fight between a lion and a man. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. 16¼ in. by 6 in. Bought (631 to 922, 300*l.*). 772.-1886.

The forms are very deteriorated in the rendering. See also 851.-1886.

BAND (portion of) for a linen cloth (?), of woven tapestry (coloured wools eaten away). The pattern\* consists of narrow bands arranged to cross one another. In the spaces between them are rosette ornaments. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 13 in. by 6 in. Bought (631 to 922, 300*l.*). 826.-1886.

\* See similar pattern in No. 896.-1886, and No. 888.-1886.

BAND (portion of) for a linen cloth (?), of woven tapestry, red, green, and white wools. The pattern consists of narrow bands to form trellis divisions, within which are floriated cross devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 12 in. by 6½ in. Bought (631 to 922, 300*l.*). 896.-1886.

Compare with pattern in No. 826 and No. 888.-1886. This is also suggestive of the 15th century white linen and red silk embroidery patterns of the Italians and Greeks. See 146.-'80, and 586.-'84, white and black specimen from the Abruzzi in the South Kensington Museum.

BAND (portion of broad) (?) for a linen cloth, of woven tapestry, red and white wools on flax warps. The pattern consists of narrow bands of key pattern, filled in with ovals, Maltese crosses, and (?) fleurs de lys, and arranged to form trellis divisions, within which are ornamental crosses set within hexagonal grounds, about which are eight pointed star shapes. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 10½ in. by 8¼ in. Bought (631 to 922, 300*l.*) 888.-1886.

BAND (portion of) for a linen robe, of woven tapestry, brown and yellow wools. The pattern consists of a series of circular panels with animals and trees alternately.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. 6th to 9th centy. About 21 in. by 5½ in. Bought (631 to 922, 300*l.*) 659.-1886.

\* See also 660.-1886, of more refined design and lighter texture.

BAND (portion of) for a linen robe, of woven tapestry, brown and yellow wools. The pattern consists of a series of oblong and square panels alternated. In the former are rudely drawn, costumed and naked, standing figures; in the latter, rudely drawn animals. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. 1½ in. by 3¼ in. Bought (631 to 922, 300*l.*) 785.-1886.

The drawing of the pattern is very rude, and somewhat similar to that in such specimens as No. 787-1886, and is possibly of a later date.

BAND (end of narrow) for a linen robe, of woven tapestry, purple wool and yellow flax. The pattern consists of a waved stem, with foliage and a bird placed in every third wave. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 6th centy. About 20½ in. by 2½ in. Bought (631 to 922, 300*l.*) 677.-1886.

BAND (end of) for a linen robe, of woven tapestry, purple wool and yellow flax. The pattern consists of a thick waved stem with two leaves of ornamental character in each wave. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 3rd to 6th centy. About 16¾ in. by 4 in. Bought (631 to 922, 300*l.*) 793.-1886.

BAND (portion of) for a linen robe, of woven tapestry, brown and yellow wools. The pattern consists of a central brown band with repeated bud or heart devices worked with the needle in outline, flanked by (?) vine leaf devices, repeated to form a border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. 6th to 9th centy. About  $11\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300*l.*).  
908.-1886.

See coloured bud ornament in 777.-1886.

BAND (narrow) from a linen robe, of woven tapestry, brown wool and yellow flax with a foliated scroll ornament down centre of it. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Byzantine*. ? 6th to 9th centy. About  $7\frac{1}{4}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300*l.*).  
918.-1886.

BAND (end of narrow) for a linen robe, of woven tapestry, dark blue wool and yellow flax. The pattern consists of double branched devices, alternated with a version of the outstretched figure in No. 721.-1886, and set between two borders of wave lined and spot ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. *Christian Coptic*. About  $21\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300*l.*).  
868.-1886.

BAND (portion of) for linen robe, of woven tapestry, brown wool and yellow flax. The pattern consists of linked quatrefoils divisions; within each is a four-leaf device. This arrangement is set between two small scalloped edges. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto Byzantine*. ? 6th to 9th centy. About 3 ft. 1 in. by  $2\frac{3}{4}$  in. Bought (631 to 922, 300*l.*).  
673.-1886.

BAND (portion of) for a linen robe, of woven tapestry brown wool and yellow flax. The pattern consists of a vertical series of two handled flower vases, between scalloped borders of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 3 ft. 5 in. by 4 in. Bought (631 to 922, 300*l.*).  
647.-1886.

Compare also with 913.-1886. The vases there are of more classic shapes than those here, which are of a Persian type.

BAND (portion of) for a linen robe, of woven tapestry, dark blue wool and white flax; a guilloche pattern, worked with the needle in single threads on blue ground, is set between two borders of intertwisting stems; in the panels thus formed are four crosses of leaf devices. A yellow cross device is set in a blue ground in the centre of guilloche pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. ? *Egypto-Byzantine*. About  $17\frac{1}{4}$  in. by 3 in. Bought (631 to 922, 300l). 912.-1886.

BAND (double-portion of) for a linen robe, of woven tapestry and needlework, brown wool and yellow flax. The pattern\* in each band consists of a waved stem, with (?) a leaf device set in each wave, and is outlined in single threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 3 ft. by  $3\frac{1}{4}$  in. Bought (631 to 922, 300l). 792.-1886.

\* This pattern and its general appearance recall embroidery on pushmena done in Cashmere.

BAND (end of) for a linen robe, of woven tapestry and needlework, brown wool and yellow flax. The pattern, outlined in single threads on a brown ground, consists of two, short, close-lying stems, with twisted ends, in repeated groups. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. 6th to 9th centy. About 12 in. by  $5\frac{3}{4}$  in. Bought (631 to 922, 300l). 907.-1886.

BAND (double-portion of) for a linen robe, of woven tapestry, brown wool and yellow flax. The pattern consists of four-leaf devices alternated with pointed ovals. In one band the pointed ovals contain a white centre and brown cross, in the other a four-leaf device, worked with the needle in thread on the brown ground. Both bands are edged with the wave pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 17 in. by  $10\frac{1}{2}$  in. Bought (631 to 922, 300l). 687.-1886.

BANDS (two, parts of) for a linen robe, of woven tapestry, brown wool and yellow flax, with twisted stem ornament and leaf devices in open pointed oval spaces. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 17 in. by 11 in. Bought (631 to 922, 300l). 665.-1886.

BANDS (two, parts of) for a linen robe, of woven tapestry, black wool and yellow flax, with repeated vine leaf and tendril device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft.  $2\frac{1}{2}$  in. by  $5\frac{1}{2}$  in. Bought (631 to 922, 300*l.*)  
683.—1886.

BANDS (two, parts of), with large medallion, for a linen robe or cloth, of woven tapestry and needlework, brown wool and yellow flax. In centre of medallion is an octagonal space, filled with interlacing scroll ornament. About the octagon are two interlacing bands with rude wave pattern forming squares outside alternate sides of the octagon. This group is inclosed in circular band of double scroll devices, arranged closely to one another; all outlined in needlework of single yellow threads upon brown. The bands are of brown waved stem and berry ornament, with a grotesque bird at one point pecking at these berries. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft.  $5\frac{1}{2}$  in. by 2 ft. 2 in. Bought (631 to 922, 300*l.*)  
726.—1886.

“Birds eating grapes occur in one or two wood carvings.” (Ancient Coptic Churches. Butler, vol. ii. p. 92). A comparison may also be made between bands of closely arranged details in this specimen and the narrow bands of carved ornament on the 6th century ivory chair of St. Maximian at Ravenna. The scheme of ornament in the medallion survives in the Arab brass plateaux or trays engraved and beaten similarly at the present day in Morocco.

BAND (for neck of a linen robe), of woven tapestry, brown wool and yellow flax, showing an ornamented trellis pattern, with combined square and quatrefoil devices, filled in with cross and symmetrically arranged trefoil forms. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. 4 in. by 8 in. Bought (631 to 922, 300*l.*)  
729.—1886.

The button at opening about neck remains on this band. The band hung down the centre of the robe, back and front, and opens into a sort of collar round the neck.

BAND (fragment of) for a linen robe, of woven tapestry, red and black wools. The pattern consists of repeated black squares with red roundels set in them, on the roundels are small diamond and scroll motives symmetrically grouped. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About  $10\frac{3}{4}$  in. by  $5\frac{1}{2}$  in. Bought (631 to 922, 300*l.*)  
887.—1886.

BAND (fragment of) for a linen robe, of woven tapestry, red and black wools, with diaper ornament of waved ivy stems about diamond forms. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About  $9\frac{1}{2}$  in. by  $2\frac{1}{4}$  in. Bought (631 to 922, 300l.).

886.-1886.

BAND (fragment), of woven tapestry, brown and orange wool; the patterns of two sizes of waved stem and leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About  $6\frac{1}{2}$  in. by 4 in. Bought (631 to 922, 300l.).

890.-1886.

BAND (narrow) and small MEDALLION, from a linen robe, of woven tapestry, brown wool and yellow flax. The small band consists of panels of scroll pattern, alternated with foliated scrolls and with panels on which are small yellow discs; the band terminates in a narrow stem with trefoil. The medallion (part only preserved) has a centre roundel, on which is an interlaced stem pattern worked with the needle; the border about it is of foliated scrolls. Beyond the medallion is the tree device, flanked by two fanciful birds.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 7th to 9th centy. ? *Egypto-Byzantine*. About 17 in. by 5 in. Bought (631 to 922, 300l.).

675.-1886.

\* This additional ornamentation to the medallion marks a further fashion in this class of ornaments, and must therefore be of comparatively late date, say, from 7th to 9th century.

BAND (end of) for a linen robe, of woven tapestry and needlework, dark blue wool and yellow flax. The pattern of a repeated key motive, picked out in single threads of yellow, is set between two edgings of (?) vine leaf devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. 1 in. by  $3\frac{3}{4}$  in. Bought (631 to 922, 300l.).

662.-1886.

See also 664.-1886.

BAND (portion of) for a linen robe, of woven tapestry and needlework, brown and yellow flax. The centre is filled with a repeated key pattern, with rosettes in some of the spaces; all outlined in yellow threads on brown ground, and set between two edgings of (?) vine leaf scallops. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. 3 in. by 4 in. Bought (631 to 922, 300l.).

664.-1886

See also 800.-1886.



BANDS (triple, ends of) for a linen robe, of woven tapestry, coloured wools. The central and broader band contains a repeated stem blossom and leaf ornament, on yellow ground; the narrower bands, one on each side of it, are of dark brown and dark green, chevron pattern, with occasional yellow and red roundels upon them. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 9th centy. About  $20\frac{1}{4}$  in. by  $9\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 761.-1886.

This specimen is the only one of its kind. The freshness of the colours and intact quality of the work suggest a comparatively recent origin for it.

BAND (part of) for skirt of a loosely-woven yellow flax robe, with insertions of woven tapestry in coloured wools, consisting of detached leaves and fruit forms; in one of them is a green bird on white ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th century. About 2 ft. 1 in. by 7 in. Bought (631 to 922, 300*l.*). 646.-1886.

See similar scheme of ornament in No. 777.-1866.

BAND (part of) for a linen robe, of woven tapestry, coloured wools. The pattern (rude in character) consists of a waved stem with leaf devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 11 in. by 2 in. Bought (631 to 922, 300*l.*). 885.-1886.

---

(c.) HOOD.

HOOD, of rough towel material, faced on one side with flax loops, (see note to 709.-1866) with two bands, formerly of woven tapestry, with coloured wools, now almost entirely eaten away. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 19 in. by 15 in. Bought 631 to 922, 300*l.*). 839.-1886.

---

(d.) CUFFS and SLEEVES for robes chiefly of the tunic shape.

CUFF (two broad bands for), of woven tapestry, brown wool, and yellow flax, from a linen robe. Each band is ornamented with a vertical series of four roundels, in which are alternately figured, formal tree and leaf device, and grotesque nude human figures, one bearing a staff in each hand, and one a basket of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 9th centy. About  $14\frac{1}{2}$  in. by 14 in. Bought (631 to 922, 300L).  
791.-1886.

CUFF (two bands for), of woven tapestry, brown wool, and yellow flax, from a linen robe. Each band is ornamented with three linked roundels, in which are alternately figured, animals, (?) dog and hare, and a naked human figure, with floral branch in each hand (one up, the other down), and a scarf hanging from right arm. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?1st to 6th centy. About  $11\frac{1}{2}$  in. by 6 in. Bought (631 to 922, 300L).  
809.-1886.

CUFF (two broad bands for), of woven tapestry, dark blue and yellow wools, from a linen robe. The bands were divided into panels (of which three remain), in which are clumsily proportioned naked male figures, with waist band and apron, among vine stems, leaves, and grapes. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 9th centy. About 10 in. by  $5\frac{1}{2}$  in. Bought (631 to 922, 300L).  
787.-1886.

CUFF (two narrow bands for), of woven tapestry and needlework, brown wool and yellow flax, from a rough towel-faced robe. Each band consists of alternations of sea monsters, set in panels of yellow ground, and diapered panels, with varied diamond ornament, in yellow on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?*Egypto-Roman*. ?3rd to 6th centy. About 12 in. by 5 in. Bought (631 to 922, 300L).  
717.-1886.

CUFF (two narrow bands for), of woven tapestry, brown wool, and yellow flax, from a linen robe. The bands consist of a waved stem, with ornamental leaves in each

wave. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 9th centy. About 14 in. by 8 in. Bought (631 to 922, 300l.). 686.-1886.

CUFF (two narrow bands for), of woven tapestry, dark blue wool and yellow flax, from a linen robe. The pattern consists of a vertical series of two scroll-handled amphora shaped vases with formal leaf sprays, blue on yellow. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About  $10\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. Bought (631 to 922, 300l.). 648.-1886.

This is probably from the same robe as that from which the band No. 834.-1886 was taken.

CUFF (two narrow bands for), of woven tapestry, brown wools, and yellow flax, from a linen robe. The pattern consists of a waved stem, with ivy leaves on each side of it. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About  $11\frac{1}{2}$  in. by 6 in. Bought (631 to 922, 300l.). 681.-1886.

This is probably from the same robe as that from which the band No. 706.-1886 was taken.

CUFF (two bands for), of woven tapestry, dark blue wool, and yellow flax, from a linen robe. In centre of each band is a guilloche and zigzag pattern, flanked on each side by a narrow band of small roundels and square vine leaf devices; between the two bands is a waved stem with ivy leaves. The ornament is outlined in needlework with yellow flax. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About  $11\frac{1}{4}$  in. by 7 in. Bought (631 to 922, 300l.). 718.-1886.

CUFF (two broad bands for), of woven tapestry, brown wool, and yellow flax, from a linen robe. The bands are wider than usual, and have an edging of tassel ornament, between which is a waved vine leaf stem; the fibres of which are done in needlework. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 6th centy. About 14 in. by  $6\frac{3}{4}$  in. Bought (631 to 922, 300l.). 676.-1886.

CUFF (two narrow bands for), of woven tapestry, brown wool, and yellow flax, from a towel-faced linen robe. Each band consists of groups of two vine stems with leaves, intertwined, with circular panels inserted at equal

distances; upon the brown circular panels are six petalled figures, in centre of which is a small vine leaf. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Byzantine*. ?3rd to 9th centy. About 15 in. by 4½ in. Bought (631 to 922, 300l.). 682.-1886.

CUFF, of woven tapestry, red wool, and white flax, from a linen robe. The broader part of the cuff consists of an oblong, with a central vertical panel containing a roundel, in which is a man's head, with hand holding a blossomed stem; on each side of the vertical panel are two horizontal panels, each containing two roundels, upon which are rude figures of birds. The top and bottom of the oblong are bordered with repeated ornament in outline, (?) fruits and leaves. The small ornament by the wrist is a fragment upon which two grotesque animals *vis à vis* appear. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ?6th to 9th centy. About 10½ in. by 8½ in. Bought (631 to 922, 300l.). 723.-1886.

This red and white work is similar to that of No. 832.-1886. The button and loop on this cuff are intact.

CUFF (part of), of woven tapestry, coloured wools, from a linen robe. The oblong contains a vertical band with roundel, in which is the bust of a saint (?) with *nimbus*, between two dog-headed anubi. On each side of the vertical panel are two horizontal panels with figures (one of which is reversed) of horsemen (one side of this piece is eaten away). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Christian Coptic*. ?6th to 9th centy. About 11 in. by 6 in. Bought (631 to 922, 300l.). 864.-1886.

CUFF (two bands for), of woven tapestry, brown wool, and yellow flax, from a linen robe. Each band is edged with small scallop shapes, between which is a series of eight yellow roundels, with leaf device in brown upon one series, and alternate (?) ducks and leaf devices upon the other. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 12 in. by 7 in. Bought (631 to 922, 300l.). 685.-1886.

CUFF (two bands for), of woven tapestry, dark blue and brown flax. The bands are wider than usual and consist of a double stem scroll ornament, with leaves in the

spaces between the stems in black wool. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. *Egypto-Byzantine*. About 11 in. by 10½ in. Bought (631 to 922, 300l.). 917.-1886.

CUFF with SQUARE PANEL, of woven tapestry, coloured wools, and flax. In centre a star device, filled in with debased floral ornaments; around this a diamond framework, with roundels and blossoms inserted at the angles; portions of star form are repeated in outer corners. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 17 in. by 14½ in. Bought (631 to 922, 300l.). 889.-1886.

CUFF (two narrow bands for), of woven tapestry, dark blue wool, and yellow flax, from a linen robe. Each band consists of alternations of scrolls in blue on yellow, and scrolls set within a panel, the ground of which is worked over with the needle in yellow threads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 11½ in. by 3¾ in. Bought (631 to 922, 300l.). 684.-1886.

CUFF (part of) for a linen robe, of woven tapestry, coloured wools, with broad band containing two panels of grey, red, and orange, upon which are arranged formal floral ornaments set in irregular hexagon shapes. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 9 in. by 6½ in. Bought (631 to 922, 300l.). 778.-1886.

---

(e.) SQUARE PANELS (*tabulæ*) for shoulders and skirts of robes chiefly of the tunic class.

SQUARE PANEL, of woven tapestry, in variously coloured wools of fine thread, for a robe. Within a scarlet frame, upon which is a floral ornament, is a representation, upon a dark purple ground, of a demi-figure of Hermes holding the caduceus in one hand and a purse in the other. About his head is a *nimbus*. His name is indicated in Greek characters, E P M H<sup>c</sup>. From ancient tombs at

Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*  
 ? 1st to 4th cent<sup>y</sup> A.D. 6½ in. square. Bought (631 to  
 922, 300*l.*) 651.-1886.

The style of this panel recalls Pompeian and other Roman decoration of the 1st century B.C. and A.D. See also 652 and 653 and 786. The warp threads in all these specimens are particularly small, so too are the woollen threads. The quality of workmanship, together with the materials, more delicate than in the greater number of specimens, render these samples remarkable.

SQUARE PANEL, of woven tapestry, in variously coloured wools of fine thread, for a robe. Within a scarlet frame, upon which is a floral ornament, is a representation, upon a dark purple ground, of a demi-figure of Apollo with his lyre. About his head is a *nimbus*. The half of his name is indicated in Greek characters λωΝ, by the *nimbus*. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 2nd cent<sup>y</sup> A.D. 6 in. square. Bought (681 to 922, 300*l.*) 652.-1886.

See also 651 and 653 and 786.

SQUARE PANEL (fragment only), of woven tapestry, in variously coloured wools of fine thread, for a robe. Within a scarlet frame, upon which is a floral ornament, is a representation, upon a dark purple ground, of a demi-figure of (?) Orpheus, his left hand grasping his lute. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 4th cent<sup>y</sup> A.D. About 7 in. by 4¾ in. Bought (631 to 922, 300*l.*) 653.-1886.

See also 650 and 653 and 786.

SQUARE PANEL (fragmentary), of woven tapestry, in variously coloured wools of fine thread. The frame consists of a panelled border at top and bottom, with bud and blossom ornaments; between the ends of the borders are columns, with wreaths of leaves round them. The centre is purple, and upon it, in natural colours, is the figure of a bird (? red legged partridge), and a tree. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st or 4th cent<sup>y</sup> A.D. 8½ in. by 9 in. Bought (631 to 922, 300*l.*) 654.-1886.

The treatment of this may be compared with that in the wall paintings from Pozzuoli of about 1st century B.C. See plaster panels No. 127.-'73 to 127L-'73 in the South Kensington Museum. See also textile specimens 651, 652, 653, 1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, part of a linen robe. In centre a square with a circle within it, in which is a horseman. On each of the squares in outer border is fish-tailed horse and dog; above and below are fish-tailed panthers;\* at each of the corners a flying woman, with scarf above her head; amongst these figures are fish. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ?1st to 5th centv. About  $13\frac{1}{2}$  in. by 11 in. Bought (631 to 922, 300l.) 690.-1886.

See also Band 788.-1886, also flying figure in Band 786.-1886. The treatment of the action in the animals and horseman is particularly noticeable in this specimen. \*As regard fish-tailed panthers, see scratched plaster panels from S. of Italy, B.C. 200 (?), No. 833.-'70. The women with floating scarves above their heads may be the prototypes of the ruder representations of women with scarves over their heads, such as one finds in Medallion No. 742.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, part of a linen robe. In centre a rabbit on yellow ground; the border round it of squared vine leaves; at each corner a medallion enclosing a yellow cross on brown ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ?1st to 5th centv. About  $5\frac{3}{4}$  in. by 5 in. Bought (631 to 922, 300l.) 700.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, part of a linen robe. The frame or outer border is of a repeated wave device; within it on a yellow ground a symmetrical arrangement, consisting of large central medallion, containing (?) a panther, four lunettes, inclosing geometric ornament, placed round it at equal distances. At the four corners, between the lunettes, four smaller medallions, containing female heads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ?1st to 5th centv. About  $10\frac{1}{2}$  in. by  $6\frac{3}{4}$  in. Bought (631 to 922, 300l.) 699.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, part of a linen robe. In the centre a medallion, within a square, containing a kneeling armed figure; the ornament of the surrounding border is made up of a series of roundels with animals and human heads alternated. The edge consists of repeated trefoil motives. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centv. About  $7\frac{1}{4}$  in. by 7 in. Bought (631 to 922, 300l.) 697.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, part of a linen robe with rough towel facing; within a scalloped border is a band with repeated roundel and trefoil ornament, about a square containing on yellow circular ground a brown vase with vine branches from it. From ancient tombs at Akhmîm (Panopolis), Middle Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About  $7\frac{1}{2}$  in. by 7 in. Bought (631 to 922, 300l.). 695.-1886.

SQUARE PANEL, of woven tapestry and needlework, dark blue wool, white and yellow flax, part of a linen robe. In centre upon yellow ground a square double-handled vase, surrounded by bands of circles and guilloche forms, worked in outline with white threads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 5th centy. About 6 in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300l.). 716.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, for a linen robe, with rough towel facing. In a central square panel is a male figure with shield and scarf or mantle; this is surrounded by a border of intertwisting vine stem, which forms large and small roundel spaces, (a large one at each corner), filled in with blossom or petalled devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 3rd to 9th centy. About  $8\frac{1}{2}$  in. by 7 in. Bought (631 to 922, 300l.). 691.-886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, for a linen robe. In centre a medallion with grotesque naked human figure, surrounded by a border of deteriorated ornament.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About  $7\frac{1}{4}$  in. square. Bought (631 to 922, 300l.). 698.-1886.

\* See better version in 697.-1886.

SQUARE PANEL (fragment of), of woven tapestry, red, green, yellow wools, and yellow flax. In centre was a roundel with yellow frame about it, in which was a radiating arrangement of four doubled-handled red vases, with green leaf branches between them. The square border enclosing this contained a succession of red and green vases, alternately. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 6th centy. About  $6\frac{1}{2}$  in. by 6 in. Bought (631 to 922, 300l.). 775.-1886.



SQUARE PANEL, of woven tapestry, brown and red wools (much eaten away), and yellow flax, for a linen robe. In the centre, a square (brown), with yellow roundel, upon which, in brown, is a naked male human figure, with a buckler; between this centre square and the outer band, the ground is covered with a diaper pattern of squares and circles enclosing red crosses; the outer border of brown is spotted with small roundels of yellow. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 9th centy. About  $8\frac{1}{2}$  in. by  $7\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 704.-1886.

SQUARE PANEL (part of a linen robe), of woven tapestry, brown wool, and yellow flax. The pattern (rudely drawn) of border consists of alternations of two different shaped vases; in centre are four small roundels, worked with the needle in a single yellow thread on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?1st to 6th centy. About 6 in. by 5 in. Bought (631 to 922, 300*l.*). 799.-1886.

SQUARE PANEL, of woven tapestry and needlework, dark blue wool, and yellow flax; part of a linen robe. In centre is an interlacing scroll pattern, outlined in yellow on dark blue, surrounded by a border of two scroll-handled amphora shaped vases, with formal leaf spray done in dark blue upon a yellow ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ?1st to 6th centy. About 6 in. by 6 in. Bought (631 to 922, 300*l.*). 915.-1886.

See 834.-1886.

SQUARE PANEL (part of a linen robe), of woven tapestry, dark blue wool, and yellow flax. The pattern consists of vine leaf and stem ornament, worked with the needle, with yellow flax in outline, and filling a centre rounded and outer border of square. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 9th centy. About  $9\frac{1}{2}$  in. by 9 in. Bought (631 to 922, 300*l.*). 818.-1886.

SQUARE PANEL of woven tapestry, coloured wools, from a linen robe. On a red ground within a circular band is a male figure with nimbus (? St. Mark) with stick in right hand, and holding up (?) a green bird to a rampant lion. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ?3rd to 9th centy. About  $6\frac{1}{2}$  in. square. Bought (631 to 922, 300*l.*). 668.-1886.

SQUARE PANEL, of woven tapestry, coloured wools, and flax, part of a linen robe. Within a dark blue frame, with outer edge scalloped, is the figure of a hare with red tongue, beneath a green leafed and red fruit branch, in the upper portion of which is a raven. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 6 in. square. Bought, (631 to 922, 300l.). 770.-1868.

SQUARE PANELS (two), of woven tapestry, coloured wools, and yellow flax, from a linen robe. Both squares are much decayed. The decoration of them consisted of a rich green central square, on which is a female figure, a *nimbus* about her head, and a fish; about this was a green border divided into odd shaped panels containing little floral sprays; the outer border was of an inter-twisting stem, forming roundels and spaces, filled in, upon a red ground, with white animals and figures (a man with bird) of different kinds, very debased in drawing. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 2 ft. 3 in. by 13 in. Bought (631 to 922, 300l.). 722.-1886.

SQUARE PANEL (part of a linen robe), of woven tapestry, dark blue wool, and yellow flax. The pattern, of border of square, consists of interlacing foliated stems, forming a series of roundels, in which are leaf devices. The centre of square is covered with an interlacing stem pattern, worked with the needle in single yellow thread. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. 6th to 9th centy. About 10½ in. by 8¾ in. Bought (631 to 922, 300l.). 719.-1886.

SQUARE PANEL (part of a linen robe), of woven tapestry, brown wool, and yellow flax. The square is edged with continuous spiral ornament; the border has a pattern of rosettes in roundels, alternated with interacements of stem (Staffordshire knot); in a roundel in centre is a dog. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 7 in. by 6¾ in. Bought (631 to 922, 300l.). 702.-1886.

SQUARE PANEL (part of a linen robe), of woven tapestry, brown wool, and yellow flax. The pattern in centre is of four octagons containing a device made up of a St.

George's and St. Andrew's crosses,\* in the centre of which is a small cross. The two borders beyond are of interlaced band ornament, worked with the needle in single yellow threads and edged with debased trefoil ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?3rd to 6th centy. About  $9\frac{1}{4}$  in. by  $8\frac{1}{2}$  in. Bought (631 to 922, 300*l.*) 821.-1886.

\* See also 633.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax, for a linen robe. Within a square band, are four octagonal shapes enclosing grotesque and deteriorated renderings of men (naked) and animals, ?lions. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?9th centy. About 11 in. by 10 in. Bought (631 to 922, 300*l.*) 701.-1886.

SQUARE PANEL, of woven tapestry and needlework, brown wool, and yellow flax, for a linen robe. The ground in centre is covered with parallel lines, broken at regular intervals with small diamond ornament; the border is of waved stem, leaf, and berry ornament; all outlined in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About  $13\frac{3}{4}$  in. by 11 in. Bought (631 to 922, 300*l.*) 725.-1886.

SQUARE PANEL, of woven tapestry, brown wool, and yellow flax. At four corners, within squares, floriated crosses,† yellow on brown; between the squares a pattern of meshes; in centre a diamond device pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About  $6\frac{1}{2}$  in. by 6 in. Bought (631 to 922, 300*l.*) 715.-1886.

† See similar floriated cross in No. 912.-1886. See also 717.-1886 for similar diamond and trellis pattern.

SQUARE PANELS (two small ones, for skirt of a linen robe), of woven tapestry, brown wool, and yellow flax. In centre of each are yellow medallions, with brown cross about them are eight yellow roundels at equal distances, each containing a deteriorated leaf device; the edge is of a scallop pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. 6th to 9th centy. About 15 in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300*l.*) 694.-1886.

- (f.) MEDALLIONS OR CIRCULAR PANELS (*orbiculi*) for shoulders and skirts of robes chiefly of the tunic class.

MEDALLION (for a linen robe), of woven tapestry, dark blue wool and white flax. The border, of rounded scallop shapes, surrounds the yellow ground, upon which is a representation in purple of a human figure spearing a lion. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st centy A.D. About  $7\frac{1}{2}$  in. by 7 in. Bought (631 to 922, 300*l.*) 705.-1886.

This early date is suggested for this specimen on account of the subject, which seems to be a survival of the Assyrian group of Sargon and the lion, though it may be merely a typical pattern of a hunter and lion.

MEDALLION \* (for a linen robe), of woven tapestry, coloured wools. In centre a roundel, with a human figure and bird; symmetrically arranged about it, and alternately, are women holding scarves over their heads, and (?) two columned arcades, or shrines with flower pots, beneath them. The triple border surrounding this is made up of primitive ornament, and (?) floral motives. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $9\frac{1}{2}$  in. by 8 in. Bought (631 to 922, 300*l.*) 742.-1886.

\* This probably belonged to the same robe from which No. 733.-1886 was taken. The figure of a man with a bird, according to Dr. Schweinfurth, probably represents St. Paul of Thebes. A square in the British Museum from Sakkarah has a naked figure with a bird, which Dr. Birch thought might be Aphrodite and her swan. In some of these circular pieces it may be noticed that the definition of the pattern is better when the shapes are worked vertically in the lay of the warp instead of across it. This is specially noticeable in No. 742, where the shrine below the centre roundel is better proportioned and more shapely than the version of it to the right and left of the medallion.

MEDALLION OR CIRCULAR PANEL (for a linen robe), of woven tapestry, brown wool, and yellow flax, with waved stem and vine leaf border; centre ground covered with interlacing stem pattern, worked with the needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $7\frac{1}{2}$  in. Bought (631 to 922, 300*l.*) 803.-1886.

MEDALLION OR CIRCULAR PANEL (much eaten away), for a linen robe, of woven tapestry, black and coloured

wools, and yellow flax. The ground of this piece is black. In centre is a white roundel, upon which was probably figured a kneeling human figure bearing a vase. About the roundel were interlacing white stems with green foliations, and within the roundels formed by the stems, four birds, alternated with which were four baskets of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 12 in. by 10 in. Bought (631 to 922, 300*l.*). 824.-1886.

MEDALLION OR CIRCULAR PANEL (for a linen robe), of woven tapestry, brown wool, and yellow flax. In centre an interlacing stem pattern, worked with the needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 5 in. by  $4\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 817.-1886.

MEDALLION OR CIRCULAR PANEL (for a linen robe), of woven tapestry, brown wool, and yellow flax. The edge has a scallop pattern along it; inside a well marked interlacing stem pattern, worked with the needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 5 in. by  $4\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 902.-1886.

MEDALLION OR CIRCULAR PANEL (for a linen robe), of woven tapestry, brown wool, and yellow flax. The pattern along outer border is of continuous wave device, in yellow on brown; in centre is a diamond shape containing an eight-petalled blossom, worked with needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $5\frac{1}{2}$  in. by 5 in. Bought (631 to 922, 300*l.*). 903.-1886.

MEDALLION (for a linen robe), of woven tapestry, coloured wools and yellow flax. Within a circle in centre is a human head,\* beyond are two pairs of lions with heads turned backwards, flanking the central device; and above and below it, on a red ground between the lions, are ? fruits on stems with leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 3rd to 9th centy. About 12 in. by  $6\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 859.-1886.

\* ? St. Mark.

MEDALLION\* (the red ground—see 832—entirely eaten away) for a linen robe, of woven tapestry, formerly red wool and yellow flax. The pattern, wrought chiefly in yellow outline, consists of a central circular band enclosing a human head, beyond and about which is a balanced series of eight circular compartments containing animals and birds. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. ? *Christian Coptic*. About  $8\frac{1}{2}$  in. diam. Bought (631 to 922, 300*l.*).

830.-1886.

\* This is one of a pair, of which 832 is the other.

MEDALLION † (the red ground is almost entirely eaten away) for a linen robe, of woven tapestry, of red wool and yellow flax. The pattern, wrought chiefly in yellow outline, consists of a central circular band enclosing a human head, beyond and about which is a balanced series of eight circular compartments containing animals and birds. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 8 in. by  $6\frac{3}{4}$  in. Bought (631 to 922, 300*l.*).

832.-1886.

† This is one of a pair, of which 830 is the other.

MEDALLION AND ADJOINING PORTION OF GARMENT, of woven tapestry, coloured wools. Within the circular border of floral ornament is a group ‡ consisting of a man, a woman, and a child; upon the adjoining piece are indications of a combined square and quatrefoil figure of white ground, within which are leaf and blossom devices symmetrically arranged. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. ? *Christian Coptic*. About  $13\frac{1}{2}$  in. by  $10\frac{1}{4}$  in. Bought (631 to 922, 300*l.*).

743.-1886.

‡ The figures perhaps represent Joseph, Mary, and Christ, the two latter of whom have *nimbi*. The man has a two-pronged staff across his shoulder; to the left of it is a fleur de lys; to the left of the woman's head is the Greek letter  $\pi$ ; below on the right is  $\sigma$ .

MEDALLIONS (two, much decayed) for a linen robe, of woven tapestry, coloured wools. In centre a human head; on ground beyond it and above and below it, two pairs of animals *vis-à-vis*. In the outer band are crosses set in different shaped panels. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $18\frac{1}{4}$  in. by  $7\frac{3}{4}$  in. Bought (631 to 922, 300*l.*).

671.-1886.

**MEDALLION** (the colour almost entirely eaten away) for a linen robe, of woven tapestry, coloured wools and yellow flax. The centre is filled in with balanced forms suggestive of pairs of parrots' heads, between which the ground is sprinkled with a circle and cross device.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 3rd to 9th centy. About 9 in. by  $8\frac{1}{4}$  in. Bought (631 to 922, 300l.). 825.-1886.

\* A debased type perhaps of the *crux ansata*.

**MEDALLION** (in half of it the colours have been eaten away) for a linen robe, of woven tapestry, coloured wools. The medallion is set in a square. At the outer corners are animals; a guilloche border encircles the central green ground upon which are figured two grotesque horsemen with a pair of dogs and (?) rabbits *vis-à-vis*. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 8 in. by  $6\frac{3}{4}$  in. Bought (631 to 922, 300l.). 862.-1886.

This identical pattern appears in a silk woven specimen in the British Museum.

**MEDALLION** (fragmentary) for a linen robe, of woven tapestry, coloured wools. A human head with *nimbus* in the centre, on red, surrounded by balanced figures of animals and birds on green, encircled by red band and outer yellow band with floral devices. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 6 in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300l.). 858.-1886.

**MEDALLION** (for a linen robe), of woven tapestry, coloured wools, red, green, and white upon a red ground. In the centre is a balanced arrangement of a tree with spreading branches between pairs of lions and of birds *vis-à-vis*.† The surrounding border is filled in with a waved stem and scroll ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 10 in. by 8 in. Bought (631 to 922, 300l.). 669.-1886.

† This is a very ancient scheme of arrangement in ornament, and dates back to Assyrian periods, 800 B.C. at least.

**MEDALLION** (a pair) for a linen robe, of woven tapestry coloured wools. In the centre a duck surrounded by balanced arrangement of ? large rosebuds and other floral

ornaments set within a leaf or bud motive border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 7 in. by 6 in. Bought (631 to 922, 300l.). 855, 855A.-1886.

MEDALLIONS OR CIRCULAR PANELS (a pair, much eaten away) for a linen robe, of woven tapestry, with coloured wools. The pattern seems to consist of a saint on horseback with a second figure near him. In one panel is a bird. The forms are very debased. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 2 ft. 2 in. by 9 $\frac{3}{4}$  in. Bought (631 to 922, 300l.). 828.-1886.

MEDALLION OR CIRCULAR PANEL (much eaten way) from a linen robe, of woven tapestry, with coloured wools. The pattern appears to have consisted of a small central roundel containing the head of a saint?, whilst about it symmetrically arranged were devices of flowers and fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 8 $\frac{1}{2}$  in. by 6 $\frac{3}{4}$  in. Bought (631 to 922, 300l.). 833.-1886.

MEDALLION OR CIRCULAR PANEL (for a linen robe), of woven tapestry, coloured wools. The pattern (in which the forms are grotesquely debased\*) consists of a central roundel of red ground, on which is an animal. In orderly and balanced arrangement about this roundel and on a yellow ground are sundry devices, heads, flowers, (?) a harpy or sphinx, animals, &c. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 6 in. Bought (631 to 922, 300l.). 670.-1886.

\* Not unlike the grotesquely contorted details in Central American Aztec architecture. This specimen seems to be of a period when this peculiar class of pattern was at a debased stage, possibly therefore in the 8th or 9th century.

MEDALLION OR CIRCULAR PANEL (much decayed), of woven tapestry, coloured wools, and flax, with ? representations of animals within a heart-shaped leaf border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 6 $\frac{1}{2}$  in. by 5 $\frac{3}{4}$  in. Bought (631 to 922, 300l.). 867.-1886.



**MEDALLION** (for a linen robe), of woven tapestry, chiefly black and red wools in centre, the pattern of which consists of trellis ornament with zigzag leaf stems, in the spaces of which are quatrefoil blossoms or crosses; the outer border is of alternate yellow and red divisions. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 6½ in. by 6 in. Bought (631 to 922, 300l.). 731.-1886.

See somewhat similar pattern in No. 881.-1886.

**MEDALLION OR CIRCULAR PANEL** (much decayed), of woven tapestry, coloured wools, and flax, from a linen robe. The pattern is indistinguishable. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 9¼ in. by 9 in. Bought (631 to 922, 900l.). 863a.-1886.

**MEDALLION** (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax. The centre is filled with a repeated key or fret pattern, outlined in yellow threads on brown, and surrounded by a vine leaf border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 8½ in. by 8 in. Bought (631 to 922, 300l.). 901.-1886.

**MEDALLION OR CIRCULAR PANEL** (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax, with border of large and small roundel pattern; an interlacing stem pattern covers main ground, worked with the needle in single yellow threads on brown, in centre of which is an eight-pointed star device, containing a blossom form. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 10 in. square. Bought (631 to 922, 300l.). 764.-1886.

**MEDALLION** (for a linen robe), of woven tapestry, brown wool and yellow flax. On brown centre a sort of quatrefoil of interlacing scrolls outlined in needlework; the border of yellow ground, with repeated groups of small scroll, square and circular devices; with an outer edging of wave pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 5¼ in. by 4½ in. Bought (631 to 922, 300l.). 693.-1886.

MEDALLION (for a linen robe), of woven tapestry and needlework, dark blue wool and white flax. A serrated edge surrounds the medallion, which, ornamented with an interlacing scroll pattern in white outline on dark blue ground, is set within a circular band of continuous spiral pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 11 in. by  $6\frac{3}{4}$  in. Bought (631 to 922, 300*l.*) 692.-1886.

MEDALLION (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax. The centre of medallion contains a star-shaped figure, filled in with an interlacing scroll pattern, outlined in yellow on brown ; with an outer edging of wave pattern. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About  $4\frac{1}{2}$  in. diam. Bought (631 to 922, 300*l.*) 904.-1886.

MEDALLION (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax. The centre is filled with an interlacing scroll pattern, outlined in yellow threads on brown, within a circular band of continuous spiral pattern, and an outer vine leaf border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 6 in. diam. Bought (631 to 922, 300*l.*) 765.-1886.

MEDALLION (possibly for a linen robe or cloth), of woven tapestry and needlework, brown wool and yellow flax. In the centre a yellow ground, upon which is a vase with vine stems in balanced arrangement about it in brown, surrounded by a guilloche border in yellow outline upon brown, and set in an outer scallop and leaf border. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About  $9\frac{3}{4}$  in. by  $9\frac{1}{4}$  in. Bought (631 to 922, 300*l.*) 703.-1886.

---

(g.) POINTED, OVAL and OTHER ORNAMENTS  
for robes.

POINTED OVAL ORNAMENT, of woven tapestry, in purple and red wools and yellow flax, for a linen robe. From a red, two-handled, amphora-shaped vase springs a vine,

amongst the symmetrically arranged branches of which are a hare and a parrot; below, at the side of the vase, is a rudely drawn (?) Bacchanal with a bunch of grapes. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 19 in. by 15 in. Bought (631 to 922, 300l.). 688.-1886.

The arrangement of the extremities of the branches, so that they well distribute themselves in filling up an oval space, is noticeable.

POINTED OVAL ORNAMENT, of woven tapestry, in purple and red wools and yellow flax, for a linen robe. From a red two-handled amphora-shaped vase springs a vine, amongst the symmetrically arranged branches of which are a hare and two ducks. (The wools are almost entirely eaten away.) From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. About 13½ in. by 9½ in. Bought (631 to 922, 300l.). 689.-1886.

See also 688.-1886.

ORNAMENT (for a linen robe), of woven tapestry, black wool, and yellow flax, consisting of a *vesica*-shape, with a border of vine leaves; at one end a pendant stem, terminated in a small oval shape, filled in with a vine leaf. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 19 in. by 8 in. Bought (631 to 922, 300l.). 811.-1886.

OVAL ORNAMENT, of woven tapestry and needlework, dark blue wool and white flax, for a linen robe. The ornament, suggestive of a long-handled mirror back, is *vesica*-shaped, with an interlacing scroll and angular pattern outlined in single white threads on dark blue ground; at the end of the handle is either a small vine leaf or fleur-de-lys. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 20¼ in. by 14¼ in. Bought (631 to 922, 300l.). 920.-1886.

OVAL ORNAMENT, *vesica*-shape (for a linen robe), of woven tapestry, brown wool and yellow flax, filled in with a vine leaf, and narrow pendant band of scroll and leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 12 in. by 5½ in. Bought (631 to 922, 300l.). 996.-1886.

OVAL ORNAMENT, of woven tapestry and needlework, brown wool, and yellow flax, part of a linen robe. The ornament is *vesica*-shaped, with an interlacing key or fret pattern outlined in yellow on a brown ground, surrounded with an edging of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $19\frac{1}{2}$  in. by  $9\frac{3}{4}$  in. Bought (631 to 922, 300*l.*).

812.-1886.

See also 920.-1886.

OVAL ORNAMENT, of woven tapestry and needlework, brown wool, and yellow flax, part of a linen robe. A *vesica*-shaped ornament, with stems from the pointed ends, is filled in with an interlacing key or fret pattern outlined in single yellow threads on brown, surrounded with an edging of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 2 ft. 1 in. by 11 in. Bought (631 to 922, 300*l.*).

881.-1886.

See also 812.-1886.

OVAL ORNAMENT, of woven tapestry and needlework, dark blue wool and yellow flax, for a linen robe. The ornament, suggestive of a long-handled mirror, consists of a waved stem and small leaf ornament, with a formally drawn vine leaf, fibres picked out in white threads. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $15\frac{1}{2}$  in. by 9 in. Bought (631 to 922, 300*l.*).

657.-1886.

See also 805.-1886.

OVAL end of a band, of woven tapestry, purple wool and yellow flax, for a linen robe; a leaf fills in the oval. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $4\frac{1}{2}$  in. by  $2\frac{1}{2}$  in. Bought (631 to 922, 300*l.*).

876.-1886.

OVAL ORNAMENT, of woven tapestry and needlework, brown wool and yellow flax, for a linen robe. The ornament consists of a formally drawn leaf and stem. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 13 in. by  $5\frac{3}{4}$  in. Bought (631 to 922, 300*l.*).

805.-1886.

See also 657.-1886.

OVAL ORNAMENT, a leaf, of woven tapestry, brown wool and yellow flax, for a linen robe. Within the leaf are represented a series of ivy leaves, the two main branches of which enclose a pointed space, in the centre of which are two ducks. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. 14 in. by 10 in. Bought (631 to 922, 300*l.*). 658.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax; a waved stem with leaf at one end. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $8\frac{3}{4}$  in. by 4 in. Bought (631 to 922, 300*l.*). 820.-1886.

This was part of an oval or other panel ornament for a robe.

ORNAMENT (pointed oval) for a robe, of woven tapestry, brown wool, and yellow flax. The space is divided into four compartments, in two of which are figures of a bird-headed animal and a (?) dog *vis-à-vis*. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 10 in. by 3 in. Bought (631 to 922, 300*l.*). 815.-1886.

OVAL ORNAMENT, leaf-shape, of woven tapestry, coloured wools, part of a linen robe. At lower portion a red flower vase, from which springs a plant in blossom, in upper branches of which is a hare flanked by cornucopia. The edge to this leaf-shaped ornament is a series of vine leaves. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 11 in. by 7 in. Bought (631 to 922, 300*l.*). 744.-1886.

The colours in this piece are brighter than those in the majority of the specimens. They are contrasted with a black ground, and are suggestive of Roman taste.

ORNAMENT for a robe or cloth, of woven tapestry, in coloured wools, with a pointed oval disc, of concentric bands, in centre of which is a small blossom device; the disc is joined to a *tau* cross; the two emblems in conjunction being a version of the *cruce ansata* or Egyptian symbol of productiveness, and typifying Isis and Osiris. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egyptian*. ? 1st to 6th centy. About  $12\frac{1}{2}$  in. by  $9\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 666.-1886.

The four armed cross and the *tau* cross are to be seen upon the robes of Byzantine priests of the 6th century. (See Ravenna Mosaics.)

END of a BAND, of woven tapestry, coloured wools, and flax, part of a linen robe. The outer border consists of a series of differently coloured angular spaces, the central portion of yellow ground, with different coloured discs upon it; a dog on red ground in the oval end. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 3rd to 9th centy. About  $7\frac{1}{4}$  in. by 3 in. Bought (631 to 922, 300*l.*). 856.-1886.

See also the oval end of 735.-1886.

OVAL ORNAMENT, of woven tapestry, in coloured wools and yellow flax, for a linen robe. The pattern consists of a vase encircled by formal trefoil, branches spring from its mouth, the neck of which is between two ducks *vis-à-vis*. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $6\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 730.-1886.

OVAL ORNAMENT leaf shape, of woven tapestry, coloured wools, part of a linen robe. In centre, on dark green ground, a triple white blossomed (? tulip) branch, beyond are bands of lighter green, light green, yellow and red. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. 3rd to 9th cent. About 11 in. by 10 in. Bought (631 to 922, 300*l.*). 774.-1886.

See also number 666.-1886.

OVAL ORNAMENT, leaf shape, of woven tapestry, coloured wools, part of a linen robe. The outer edge of the leaf shape consists of the repeated wave ornament in brown; within are leaves, half of each green, the other half red. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $6\frac{1}{2}$  in. by  $4\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 758.-1886.

ORNAMENT or BLOSSOM, of woven tapestry, coloured wools, part of a linen robe. The petals are red; in the centre a yellow band, about a green ground, on which is a yellow rosette. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 3 in. diam. Bought (631 to 922, 300*l.*). 773.-1886.

PART of an ORNAMENTAL BAND and PENDANT (for a robe), of woven tapestry, coloured wools; an animal is figured in the lower part on red ground. From ancient

tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 10 in. by 6 $\frac{3}{4}$  in. Bought (631 to 922, 300*l.*) 865.-1886.

PART of an ORNAMENTAL BAND and PENDANT, for a linen robe, of woven tapestry, coloured wool; in centre of pendant a debased animal form. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 7 $\frac{1}{4}$  in. by 2 $\frac{3}{4}$  in. Bought (631 to 922, 300*l.*) 857.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool and yellow flax. This consists of a lozenge shape containing a roundel, with four ivy leaves pointing to centre, surrounded by sets of three vine leaves; at opposite points of the diamond shape are narrow waved stem ornaments, terminating in an eight-pointed star. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 22 $\frac{1}{2}$  in. by 10 in. Bought (631 to 922, 300*l.*) 795.-1886.

FRAGMENT, of woven tapestry and needlework, brown wool and yellow flax, to ornament a linen robe. It consists of portion of a circular ornament with guilloche band and a waved ivy leaf stem. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 6th centy. About 13 in. by 7 in. Bought (631 to 922, 300*l.*) 879.-1886.

CIRCULAR ORNAMENT (for a linen robe), with two narrow stems or bands (much eaten away), one on each side, one terminated with a leaf; of woven tapestry, and partly worked with the needle, chiefly in brown wools and white flax. The pattern (partly eaten away) consists of a white four-leaf blossom in centre of a diamond shape, about which are small dark medallions on white ground, surrounded by a circular band with red spots, then a band of white and brown zigzag forms, beyond which the outer broad circular band with red spots on it. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 22 $\frac{1}{2}$  in. by 14 in. Bought (631 to 922, 300*l.*) 757.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown, red, and green wools and yellow flax. A square border of guilloche ornament, outlined in single yellow threads on brown, encloses four linked medal-

lions, in each of which is a coloured fruit or floral device upon yellow ground ; on two opposite sides of the square are triangular pieces containing leaf device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 12 in. by 9 in. Bought (631 to 922, 300*l.*). 823.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needle-work, brown wool, and yellow flax. A square, with lunettes at two opposite sides, filled in with fret or key pattern, outlined in yellow single threads on brown ground ; a twisted stem, terminated in a vine leaf, springs from each of the lunettes. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 2 ft. 2 in. by 11 $\frac{3}{4}$  in. Bought (631 to 922, 300*l.*). 801.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needle-work, brown wool, and yellow flax. A square, with lunettes at two opposite sides ; in centre a star device of vine leaves, about which is a ground of interlaced scroll pattern within a square, with panels containing series of roundels ; the lunettes are filled in with triple grape bunch ornament, outlined in yellow single threads on brown ; one of the lunettes has a waved stem ornament terminated in a triple leaf device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 22 $\frac{1}{2}$  in. by 10 $\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 804.-1886.

Companion piece to No. 766.

ORNAMENT (for a linen robe), of woven tapestry, brown wool, and yellow flax. A square, with lunettes at two opposite sides ; in centre a star device of vine leaves, about which is a ground of interlaced scroll pattern, within a square border of panels containing series of roundels ; the lunettes are filled in with triple grape bunch ornament, outlined in yellow single threads on brown, and one of them has a waved stem ornament terminated in a triple leaf device. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 21 $\frac{1}{4}$  in. by 10 $\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 766.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needle-work, brown wool, and yellow flax. An irregular hexagon, the centre covered with a diaper fret or key pattern,



enclosed by a square band of waved stem and ? vine leaves. The pointed ends of the hexagon are filled in with lunette forms, round which are vine leaves, all outlined in single yellow threads on brown ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $17\frac{1}{2}$  in. by 14 in. Bought (631 to 922, 300l.). 767.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool, and yellow flax. An irregular hexagonal figure with a fret pattern within a square border of vine leaves. The triangular ends of the figure filled in with vine leaves and terminating in a stem with small square and vine leaf. The details picked out in yellow thread worked with the needle on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 18 in. by 7 in. Bought (631 to 922, 300l.). 753.-1886.

ORNAMENTS (for a linen robe), of woven tapestry, brown wool, and yellow flax, consisting of two eight-pointed stars with a circle between them connected by bands of scroll foliage, similar bands beyond the star shapes ending in vases; the stars with geometrical designs worked with the needle in single yellow threads on brown, and the circle filled in with a radiated arrangement of four double-handled flower vases. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 3rd to 9th centy. About 4 ft.  $7\frac{1}{2}$  in. by 11 in. Bought (631 to 922, 300l.). 756.-1886.

EIGHT-POINTED STAR ORNAMENT (for a linen robe), with two narrow leaf stems (eaten away), one on each of two opposite points, of woven tapestry, brown wool, and yellow flax. The circular medallion in centre, consists of a radiating arrangement of four double-handled vases; beyond, in the corners of the star points, are leaf ornaments. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 19 in. by  $12\frac{1}{2}$  in. Bought (631 to 922, 300l.). 806.-1886.

EIGHT-POINTED STAR-SHAPE ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool, and yellow flax. Within the star shape is a key or fret pattern, outlined with single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $14\frac{3}{4}$  in. by  $12\frac{1}{4}$  in. Bought (631 to 922, 300l.). 878.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool, and yellow flax. An eight-pointed star. In centre a vine leaf star device set in the midst of an interlacing stem pattern filling a square, from the outer sides of which, spring triple ornament of grape bunches and vine leaf; enclosing all this is a square band of guilloche ornament; the four points of the star shape contain vine leaf devices; all outlined in single yellow thread on brown ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 23½ in. by 14¾ in. Bought (631 to 922, 300*l.*). 768.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, purple, and yellow flax. An eight-pointed star with foliated cross ornament in a centre square, round which is a guilloche border outlined in single yellow threads on purple. The other corners of the star shape have leaf ornaments in them. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 11¼ in. by 10 in. Bought (631 to 922, 300*l.*). 752.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, dark blue and yellow flax. An eight-pointed star, within which is a circular space covered with interlacing scroll ornament, in centre of which is a star-shaped device of vine leaves. The points of the main star shape are filled in with triple vine leaf devices, outlined in single yellow thread on dark blue. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 12½ in. by 11 in. Bought (631 to 922, 300*l.*). 724.-1886.

ORNAMENT (for a linen robe), of woven tapestry and needlework, brown wool, and yellow flax. An eight-pointed star with guilloche border worked in single yellow threads about a yellow ground, on which is a roundel containing a balanced arrangement of vases and formal vine leaves or fleurs-de-lys. From one end of the star form, a waved stem and leaf ornament terminating in a vase. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 23 in. by 12 in. Bought (631 to 922, 300*l.*). 755.-1886.

## (h.) FRAGMENTS of bands, &amp;c. from robes.

FRAGMENT of a linen garment with a band, of woven tapestry work, in dark blue wool. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 5 in. by 4 in. Bought (631 to 922, 300l.).

877.-1886.

FRAGMENT of rough towel material, with a four leaf device, of woven tapestry, in brown wool, and yellow flax. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About  $7\frac{1}{4}$  in. by 4 in. Bought (631 to 922, 300l.).

906.-1886.

FRAGMENT of rough towel material, with a portion of a square panel, of woven tapestry, dark brown wool, and yellow flax, the ground of which was worked with the needle in yellow flax, with a key or fret pattern, surrounded by a border of guilloche pattern, similarly worked. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 6 in. by  $3\frac{3}{4}$  in. Bought (631 to 922, 300l.).

819.-1886.

FRAGMENT of a linen garment, with a band of quatrefoil ornament, and small pointed ornament along edge, of woven tapestry and needlework, purple wool, and yellow flax. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About  $8\frac{1}{2}$  in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300l.).

919.-1886.

FRAGMENT of a band (for a linen robe), of woven tapestry, coloured wools. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $2\frac{1}{4}$  in. by 2 in. Bought (631 to 922, 300l.).

863b.-1886.

FRAGMENT of woven tapestry, coloured wools, with indications of repeating pattern. Chiefly in outline of white flax on red ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $6\frac{1}{4}$  in. by  $4\frac{1}{4}$  in. Bought (631 to 922, 300l.).

898.-1886.

FRAGMENT of an ornamental band, of woven tapestry, worked in crimson wool and yellow flax, for a linen robe, in the centre of which are red (rudely drawn) Maltese crosses. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $5\frac{1}{2}$  in. by  $3\frac{3}{4}$  in. Bought (631 to 922, 300L). 883.-1886.

It has been suggested that the cross device which occurs in the outer band between the double toothed devices is the swastika or fylfot (a notable Aryan symbol); but this is hardly the case, as other indications of the cross device seem to show that it is merely a rude little primitive ornament and not the mystical emblem. The crosses in centre of band are similar to those used in Coptic ornaments.

FRAGMENT of a band (for linen robe), of woven tapestry, brown wool, and yellow flax. The pattern consists of a series of roundels, in which alternately are leaf devices and animals (?lion and dog). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 5th to 9th centy. About  $9\frac{1}{4}$  in. by  $5\frac{1}{4}$  in. Bought (631 to 922, 300L). 808.-1886.

FRAGMENT of a band (for linen robe), of woven tapestry, brown wool, and yellow flax. The pattern consists of two intertwisting stems forming a series of roundels, in which, on yellow ground, are animals—dog and lion. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 5th to 9th centy. About 10 in. by  $3\frac{1}{2}$  in. Bought (631 to 922, 300L). 893.-1886.

See also 660.

FRAGMENT of woven tapestry, red wool, and yellow flax. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 4 in. by  $2\frac{3}{4}$  in. Bought (631 to 922, 300L). 846.-1886.

FRAGMENT of the tapestry woven band of a linen robe, with a leaf ornament, in which is a debased rendering of a bird, in coloured wool. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 5 in. by  $4\frac{1}{4}$  in. Bought (831 to 922, 300L). 891.-1886.

FRAGMENT (much decayed) of the rounded end of a band from a linen robe, of woven tapestry, in coloured wools. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About 6 in. by  $5\frac{1}{2}$  in. Bought (831 to 922, 300L). 872.-1886.

FRAGMENT (much decayed), of an ornament from a linen robe, of woven tapestry, worked in coloured wools. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. 6th to 9th centy. About  $3\frac{1}{2}$  in. by  $2\frac{1}{2}$  in. Bought (631 to 922, 300*l.*) 873.-1886.

FRAGMENT (torn) of decoration, for a linen robe, of woven tapestry, in variously coloured wools, with conventional floral forms and a bird (? a duck) set in half a diamond space on bright red ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Christian Coptic*. ? 6th to 9th centy. About  $8\frac{1}{2}$  in. by  $5\frac{3}{4}$  in. Bought (631 to 922, 300*l.*) 900.-1886.

---

(i.) CLOTHS or WRAPPERS.

CLOTH OR WRAPPER of linen, decorated with double bands and two star shapes at ends, of woven tapestry and needlework, dark blue wool, and white flax. The pattern in star shape consists of a roundel, in which are well balanced vine-branches and leaf ornament; within the points of the star are formal groups of triple vine leaves; the ground, dark blue, is worked over with the needle with white lines. On each of the bands a waved stem with balanced squared vine leaves on each side of it, set between two straight lines. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 3rd to 9th centy. L. about 7 ft. 6 in., W. about 2 ft. 7 in. Bought (631 to 922, 300*l.*) 635.-1886.

See also 724.-1886.

CLOTH, with indications of five vertical bands, of woven tapestry, coloured wools, and flax. Three of the bands were of a repeated squares\* containing half diamonds with indented sides; upon them a blossom device; on the ground beyond, a red bud or leaf in centre, between two half blossoms at sides. The other two bands were of oval shapes, the bands of which are linked together in a guilloche or knot pattern; in the ovals are formal sprays of flowers; on the ground between the ovals are white leaf shapes with spotted ornament. Both sets of bands are edged with green leaf serrations. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 9th to 11th centy. About 8 ft. 8 in. by 3 ft. Bought (631 to 922, 300*l.*) 747.-1886.

\* See fragment of similar pattern on larger scale in 776.-1886.

## (j.) BANDS and SQUARES for CLOTHS.

BAND (part of) for end of cloth of rough towel material, of woven tapestry, brown and coloured wools, and yellow flax. Two intertwined stems form a series of roundels, in which were figured sprays of flowers, basket of fruit, and a fish (this latter is almost intact\*). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. *Egypto-Roman*. ? 1st to 6th centy. About 14 in. by 11¼ in. Bought (631 to 922, 300*l.*). 759-1886.

\* "Clement of Alexandria is the first to bear witness to the use of ΙΧΘΥΣ as a Christian symbol." (Ancient Coptic Churches. Butler, vol. ii., p. 92). There seems to be nothing, however, in the introduction of the fish in this specimen to specially connect it with early Christian symbolism. Baskets of fruit, fishes, animals, &c. are common subjects in Roman decorations.

BANDS (parts of two) for end of a linen cloth, of woven tapestry, brown wools, and yellow flax, consisting of two waved stems of foliage and berries. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 20¾ in. by 17½ in. Bought (631 to 922, 300*l.*). 794.-1886.

BANDS (parts of two) for end of a linen cloth, of woven tapestry, brown wools, and yellow flax. The centre part is outlined with a pattern worked with the needle in single yellow threads, and is flanked by edges of leaf device ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 11½ in. by 9 in. Bought (631 to 922, 300*l.*). 822.-1886.

BANDS (parts of two) for end of a linen cloth, of woven tapestry, brown wool, and yellow flax. The pattern consists of repeated small roundel and diamond ornaments, worked with the needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 16¼ in. by 8½ in. Bought (631 to 922, 300*l.*). 916.-1886.

BANDS (parts of two broad) for end of a linen cloth, of woven tapestry and needlework, dark brown wool and white flax. The centre of bands is plain brown, the borders on each side are of waved stem and leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 20½ in. by 7 in. Bought (631 to 922, 300*l.*). 875.-1886.

BAND AND SQUARE, of woven tapestry, brown wool, and yellow flax, for a cloth or wrapper of rough towel material. The pattern on the band consists of linked roundels, in which are coarsely figured birds and animals and tree forms. In the centre of the square, is a radiating plant device within an octagon; this is bordered with pattern similar to that of band. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 3rd to 9th centy. About 2 ft. 6 in. by 2 ft. 2 in. Bought (631 to 922, 300l.). 810.—1886.

BAND AND SQUARE, of woven tapestry, brown wool, and yellow flax, for a cloth or wrapper. The pattern on the band consists of flattened roundels set between two scallop edges of leaf device; in the roundels are animals with red tongues. The border of the square is similarly treated; the centre has a four-circle geometric device outlined with needlework. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 3rd to 9th centy. About 2 ft. 1 in. by 19½ in. Bought (631 to 922, 300l.). 641.—1886.

BAND AND SQUARE (part of a cloth of rough towel material), of woven tapestry, purple and coloured wools. The ornament on the band consists of an intertwisting stem, forming a series of spaces in which alternately are animals and flowers. The ornament in the square is similar in treatment; in centre is a mounted horseman, green scarf flowing from his shoulder, with a dog running by his side; in the small circular spaces on each side of him are lions; in other parts of the border flower vases, hares, and flowers or baskets of fruits. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 3 ft. by 22 in. Bought (631 to 922, 300l.). 745.—1886.

BAND AND SQUARE PANEL (for a cloth) (?), of woven tapestry and needlework, brown wool and white flax. The pattern on square is of interlaced stem ornament, outlined with white on brown and with orange spots; the band is of double waved stem and leaf ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. 8 in. by 2 ft. Bought (631 to 922, 300l.). 728.—1886.

This specimen is of coarse materials and comparatively rude workmanship.

BAND (? for a cloth), of woven tapestry, brown wool, and yellow flax, with a row of heart-shaped leaves\* between stripes, on which is a guilloche pattern worked with needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 3 ft. 2½ in. by 3 in. Bought (631 to 922, 300l.). 674.-1886.

\* See similar devices in 720.-1886.

BAND, end of linen cloth, of woven tapestry, brown wool, and yellow flax, with waved vine leaf and grape stem ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 22 in. by 13 in. Bought (631 to 922, 300l.). 844.-1886.

BAND, end of a rough towel cloth faced with flax loops, of woven tapestry, brown wool and yellow flax, with double waved vine leaf stem. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 18 in. by 8 in. Bought (631 to 922, 300l.). 672.-1886.

BAND, end of a rough towel cloth, of woven tapestry, brown wool, and yellow flax, with a deteriorated acanthus leaf scroll; within the scrolls are dogs, hares, ? ibex; at one end a lion; the animals have red tongues. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 2 ft. by 19 in. Bought (631 to 922, 300l.). 754.-1886.

BAND (fragment), of woven tapestry, coloured wool, with a sort of chevron pattern (the sides of the chevron indented), inclosing a dark ground, upon which is a blossom device, and on the orange ground beyond, a red bud in centre. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 9th to 11th centy. About 8¾ in. 7½ in. Bought (631 to 922, 300l.). 776.-1886.

See similar pattern on rather smaller scale in No. 747.

END of a linen cloth, with an ornament of woven tapestry done in brown wools and yellow flax, a trefoil device; a fringe at one end. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 2 ft. 3 in. by 4 in. Bought (631 to 922, 300l.). 880.-1886.



SQUARE PANEL (?for a cloth), of woven tapestry, purple wool, and yellow flax. The ground is covered with repeated groups of interlaced scroll ornament. The border filled with waved stem, leaf, and berry ornaments, worked with the needle in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 21 in. by 20 in. Bought (631 to 922, 300*l.*). 727.-1886.

This is a comparatively coarsely drawn and worked specimen.

---

(*k.*) CIRCULAR PANELS for Cloths, &c.

CIRCULAR PANEL (?end of a rough towel cloth), of woven tapestry and needlework, brown wool, and yellow flax. The border of the panel of double spiral devices closely arranged, and the main ground of interlacing scroll pattern outlined with single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 19½ in. by 17¼ in. Bought (631 to 922, 300*l.*). 798.-1886.

CIRCULAR PANEL (? for a cloth), of woven tapestry and needlework, brown wool, and yellow flax. The border of the panel consists of repeated five-scallop leaves; on the main ground are interlacing scrolls, forming squares, medallions, &c., outlined in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 12½ in. Bought (631 to 922, 300*l.*). 802.-1886.

CIRCULAR PANEL, or medallion (?for a cloth), of woven tapestry and needlework, brown wool and yellow flax. The pattern consists of a star arrangement of squares on their sides and angles, filled in with circular devices, enclosed within a border of double spiral devices closely arranged, outlined in single yellow threads on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 15 in. diam. Bought (631 to 922, 300*l.*). 796.-1886.

ORNAMENT (part of) for a cloth, of woven tapestry and needlework, in purple and red wools, and yellow flax, with portion of the head of a female\* (?) wearing a red diadem; the left hand is holding up a cup or bowl and an uplifted finger of right hand with ? a flower stem in it is on the other side of the face. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 15 in. by 10 in. Bought (631 to 922, 300*l.*).

714.-1886.

\* The complete figure, judging from the size of the head, would have been almost 4 feet 6 high, a sufficiently large ornament for a door curtain; similar perhaps in decorative intention, to such as was condemned by St. Epiphanius when he passed through a village in Anablata in the 4th century.

---

(*l.*) MATS or ENDS of CLOTHS.

MAT, or end of cloth, with square of woven tapestry (much eaten away), of coloured wools and white flax. In the centre a square, worked in variously coloured wools, with a human head (almost entirely eaten away) on a red ground. The outer border consists of a series of twelve roundels in brown, filled in alternately with formal plant ornament and animals done in colour on white ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. 1st to 4th centy. About 19 in. by 16 in. Bought (631 to 922, 300*l.*).

655.-1886.

The centre is of work similar to that seen in the squares (*tabulæ*) for robes Nos. 651 and 652. The tapestry weaving shows a treatment in shading, and in obtaining delicate flesh tints, such as is adopted in the great decorative tapestries of 15th century.

MAT, or end of a cloth, with square panel, of woven tapestry, brown and coloured wools and yellow flax. The framework and scrolling stems, forming roundels and spaces for subjects, are of brown wool on white ground; in the centre roundel is part of a duck, of fine wools of different colours, encircled by yellow wreath; in the roundels at corners a dog and a kneeling figure with red scarf; between the roundels ornamental vases. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 13½ in. by 13 in. Bought (631 to 922, 300*l.*).

710.-1886.

The weaving in centre is of delicate texture. See also 655.-1886.

MAT, or end of a linen cloth, with square panel, of woven tapestry (much eaten away), coloured wools, and white flax, the frame work and twisting stems forming spaces for subjects of brown wool on white ground. The centre roundel contains a centaur with scarf flying back from his right shoulder; in the two lower corners are two fish-tailed animals, a horse and a panther, between which is a basket of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 4th centy. About 14 in. by 10 in. Bought (631 to 922,) 300l. 892.—1886.

The scheme of the pattern and the details are apparently adopted from such as were in common use with the Romans, especially for their mosaic pavements. Drawings of such pavements discovered in Italy, the Crimea, at Halicarnassus in Asia Minor, in Switzerland, in England, are to be seen in the Wollaston Collection of coloured drawings exhibited in the South Kensington Museum.

MAT, or end of a cloth of rough towel material, with a square panel, of woven tapestry, purple wool, and yellow flax, in centre of which is a square with a naked male figure, clasping a red staff in right hand, a bunch of grapes in left, and turning towards a second figure (? a female) with scarf across her right shoulder and uplifted right hand. The outer border consists of double bands interlaced, forming a series of roundels, in which are alternately kneeling men and animals. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 2 ft. by 22 in. Bought (631 to 922, 300l.) 709.—1886.

Although a date from the 3rd or 4th centuries onwards has been assigned by different learned persons, who are noted for their researches into the history of textiles and their knowledge of styles of ornament, and has been generally adopted for these Egyptian textiles, it seems right to point out that these rough towel textiles—and there are a few robes or tunics of similar material, see (No. 760.—'86)—appear to have a close resemblance to the "gausapa" or "gausapum" (see Pliny, Book VIII., chap. 73), "which was a kind of thick cloth very woolly on one side \* \* \* it seems also to have been sometimes made of linen, but still with a "rough surface" (see p. 335, note 40, Bohn's Pliny, Vol. II., 1855). The passage in Pliny runs:—"The gausapa has been brought into use "in my father's memory, and I myself recollect the amphi malla" (probably with a shaggy nap on both sides), "and the long shaggy apron "being introduced; but at the present day the laticlave tunic is "beginning to be manufactured in imitation of the 'gausapa.'" It appears that Dr. Karabacek has also identified this woolly faced rough towel material with the Arabic "chersch," "which not only served as a "mantle in the winter, but was used in the height of summer when "steeped in fresh water to wrap round the wine amphora to cool their "contents. The principal seat of Arabic manufacture of this textile "was the Central Egyptian Province of El Fayûm."

MAT, or end of a linen cloth, with square panel, of woven tapestry (somewhat eaten away), of brown wool, and yellow flax. In centre four foliated crosses within a medallion set in a square surrounded by eight similar medallions, in which are alternately a human head and animal (? lion and hare). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. 3rd to 6th centy. About 13 in. by 12½ in. Bought (631 to 922, 300*l.*). 807.-1886.

In this specimen a change in style, from that in such specimens as Mat 655-892, seems to suggest itself.

MAT, or end of a linen cloth, with a square panel, of woven tapestry (somewhat eaten away), of brown wool, and yellow flax. In central medallion, set in a square, is a mounted hunter and hound. The border is of 12 linked roundels, each containing an animal, a hare, a dog, and an ibex, &c. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Byzantine*. ? 3rd to 6th centy. About 18 in. square. Bought (631 to 922, 300*l.*). 751.-1886.

MAT, or end of a linen cloth, with square panel, of woven tapestry, brown and coloured wools. The framework and scrolling stems, forming spaces for subjects, are of brown wool on white ground; in centre roundel a floral ornament in coloured wools; in corners kneeling armed figures; between them baskets or pots (of fruit?). From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 15 in. by 14 in. Bought (631 to 922, 300*l.*). 711.-1886.

MAT, or end of a linen cloth, with square panel, of woven tapestry, brown and coloured wools, and white flax. The framework and scrolling stems, forming roundels and spaces for subjects, are of brown on white ground; in centre a formal floral ornament;\* at corners fish-tailed animals† in spaces, between which are baskets of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 2 ft. 1 in. by 18 in. Bought (631 to 922, 300*l.*). 842.-1886.

\* See also Mat 838.-1886.

† See also Mat 892.-1886.

MAT, or end of a linen cloth, with square panel, of woven tapestry, dark brown and coloured wools, and white flax.

The framework of twisted stems, forming spaces for subjects, are of dark blue on white ground; in centre a formal floral ornament\*; at corners (?) big rose buds, in spaces between which are baskets of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 19 in. by 18 in. Bought (631 to 922, 300*l.*). 838.—1886.

\* See somewhat similar ornament in the mosaics of S. Costanza at Rome, A.D. 320.

MAT, or end of a cloth, with square panel, of woven tapestry, brown and coloured wools and yellow flax. The framework and scrolling stems, forming roundels and spaces for subjects, are of brown wool on yellow ground; in centre roundel a formal floral ornament in coloured wools; in roundels at corners kneeling figures, two of whom are holding ducks, and two with uplifted hands and (?) shields on their left arms; between these are bowls of fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto Roman*. ? 1st to 6th centy. About 18 in. by 11 in. Bought (631 to 922, 300*l.*). 712.—1886.

MAT, or end of a cloth, with square panel, of woven tapestry, brown and coloured wools and yellow flax. In centre are four linked roundels, with figures of a long-eared dog (? Abyssinian dog), a man holding a spear, a lion, and a man with shield and (?) scarf, in brown on white; between the roundels formal leaf devices in green and red wools; the surrounding border of successive roundels (brown), filled in with looped and square white shape, on which is a leaf. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 19 in. by 15 in. Bought (631 to 922, 300*l.*). 638.—1886

MAT, or end of a rough towel cloth, with square panel, of woven tapestry, brown, white, and yellow wools, and yellow flax. In the centre a roundel, enclosed by a white spotted brown band between two yellow bands; in the roundel a spotted animal with red tongue (? panther or dog). The outer square border is of guilloche pattern, worked with the needle in single white thread on brown. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 1st to 6th centy. About 15 in. by 13 in. Bought (631 to 922, 300*l.*). 639.—1886.

MAT, or end of a rough towel cloth, with square panel, of woven tapestry, purple and coloured wools. The framework and linked medallions forming the border are done in brown on white ground; fruit baskets, floral and other devices in the medallions are of coloured wools. The figures in purple represent a naked warrior, with blue Phrygian cap and red scarf, a short sword in right hand, with his left he holds the hair of a woman's (? Amazon's) head; the woman is covered with small circles (?) to represent chain armour. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 2 ft. by 17 in. Bought (631 to 922, 300*l.*) 746.-1886.

The work is comparatively coarse in texture. The attitudes of the figures in central group are of a type similar to those of the Perseus and Medusa in the metope of Selinus in Sicily.

MAT, or end of a rough towel cloth, with square panel, of woven tapestry, brown and coloured wools. The frame and intertwisting stems forming the roundels are of purple wool on white ground, the fruit baskets and leaves of coloured wools; in the roundels at the four corners are (?) a lion, ibex, hare, and dog; that in the centre contains a centaur with red scarf, his shield has fallen on the ground, in his left hand he holds a disc or fruit. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 20 $\frac{1}{4}$  in. by 18 $\frac{1}{4}$  in. Bought (631 to 922, 300*l.*) 841.-1886.

MAT, or end of a rough towel cloth, with square panel, of woven tapestry, brown and coloured wools and yellow flax. The frame and intertwisting stems, forming roundels at corners and in centre, are of brown wool on white ground; at the four corners (two eaten away) were kneeling figures holding scarves and cornucopia; between them were baskets of fruit, these in coloured wools. The figure in centre represents a man on horseback with green scarf, beneath whom is a hare.\* From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Egypto-Roman*. ? 1st to 6th centy. About 2 ft. 2 $\frac{1}{2}$  in. by 21 in. Bought (631 to 922, 300*l.*) 713.-1886.

\* See also centre figure of 745.-1886.

MAT, or end of rough towel cloth, with square panel, of woven tapestry, brown wool and yellow flax. In the centre a roundel with a vase and plant, with two spread-

ing branches; between the branches is a kneeling human figure, beneath each bough flanking the vase is a smaller kneeling figure. In the spaces beyond the circle are grotesque animal shapes, and the enclosing broad border is made up of squares variously filled in with radiating scroll devices and grotesque animals. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 18 in. by 15 in. Bought (631 to 922, 300*l.*). 640.-1886.

The drawing of the animals is less good than usual.

END OF A CLOTH of rough towel material, with square of woven tapestry and needlework, brown wool, and yellow flax. The pattern in square consists of four medallions containing blossom devices, set in a square band of guilloche pattern, with an outer border of roundels containing red tongued hares, lions, dogs, and formal tree ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. ? *Egypto-Byzantine*. About 2 ft. 5 in. by 21 in. Bought (631 to 922, 300*l.*). 637.-1886.

The comparatively fine texture of the tapestry work is noticeable.

END OF A CLOTH of rough towel material, with two squares of woven tapestry and needlework, purple wool, and yellow flax. The pattern in the squares consists of (?) a bull and raven in one, and (?) a lion in the other; each set on a white ground within a medallion shape, surrounded by square border of guilloche and other pattern outlined with single yellow threads on dark blue; fringed at bottom. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 3rd to 9th centy. About 2 ft. 7 in. by 23 in. Bought (631 to 922, 300*l.*). 748.-1886.

MAT, or end of a rough towel cloth, with square panel, of woven tapestry, brown ground, covered with symmetrical blossoms of rude design and looped devices in coloured wools; the central device is a square with blue medallion, on which is an indented green diamond outlined with red and white. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? 6th to 9th centy. About 19 in. by 15 in. Bought (631 to 922, 300*l.*). 643.-1886.

MAT of rough towel material, with leaves at corners, and a central device of woven tapestry, light brown and orange

wools. From ancient tombs at Akhmîm (Panopolis),  
Upper Egypt. ?9th centy. About 16 in. square.  
Bought (631 to 922, 300*l.*). 645.-1886.

This specimen is poor in all respects ; it is possibly of comparatively late date.

(*m.*) CLOTHS EMBROIDERED WITH LOOPED  
TUFTS OF COLOURED WOOLS.

CLOTH (part of) of rough towel material, *i.e.*, faced with looped linen tufts, and worked with the needle with brown wool in looped tufts to show on one side only (as in Turkey carpets), with a fragment of key pattern and a waved line with dots. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About  $9\frac{3}{8}$  in. by 9 in. Bought (631 to 922, 300*l.*). 835.-1886.

CLOTH (part of) of linen worked with the needle with brown wool and yellow flax in looped tufts to show on one side ; a circular ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About  $19\frac{3}{4}$  in. by  $16\frac{1}{2}$  in. Bought (631 to 922, 300*l.*). 836.-1886.

CLOTH or part of a mat of linen worked with the needle with dark purple, pink, and yellow wools in looped tufts to show on one side of the material ; an octagonal ornament enclosing a star, between the points of which are blossoms, is in the centre. The border consists of a row of overlapping heart-shaped leaves set between two lines. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About  $15\frac{3}{4}$  in. by  $15\frac{1}{4}$  in. Bought (631 to 922, 300*l.*). 837.-1886.

This sort of needlework produces an embroidery resembling the pile of a modern Turkey carpet.

CLOTH (part of) of linen worked with the needle with brown wool and yellow flax, in looped tufts to show on one side ; a triple band of repeated wave ornament. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 15 in. by 13 in. Bought (631 to 922, 300*l.*). 843.-1886.



CLOTH (part of) of linen, with looped tufts of coloured wools (as in Turkey carpets) sewn in with a needle to show on one side only. The pattern consists of a diapering of heart\*-shaped buds(?); with a band of similar devices upon a green ground. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 21 in. by 14 in. Bought (631 to 922, 300*l.*). 644.-1886.

\* This seems to be another version of the ornament noted in 777.-1886, and in the Mosaics of the Empress Theodora at Ravenna (A.D. 547).

CLOTH (part of) of linen faced with looped tufts of flax thread, and worked with the needle with coloured wools in looped tufts (as in Turkey carpets), to show on one side only, with geometrical and blossom ornament set in an octagon in centre, and brown and yellow band at one side. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 22 in. by 22 in. Bought (631 to 922, 300*l.*). 642.-1886.

CLOTH (portion) of rough towel material, *i.e.*, faced with looped flax tufts, and worked with the needle with brown wools in long looped tufts, to show on one side only; with a large hooked cross, *swastika* or *fylfot*. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ?6th to 9th centy. About 6 ft. 5 in. by 2 ft. 8 in. Bought (631 to 922, 300*l.*). 749.-1886.

This is possibly a mantle of "Chersch" such as is mentioned in the note to Mat 709.-1886.

CLOTH (part of) of linen, faced with looped tufts, like rough towel material, and worked with the needle with brown wool and white flax in looped tufts, to show on one side only. The ornament consists of double bands of waved stem and leaf device at one end; below is a right angled form, one end of which is rounded. This is filled with a trellis pattern and below it in the centre is a circular device, in the centre of which is a four petalled cross. From ancient tombs at Akhmîm (Panopolis), Middle Egypt. ?6th to 9th centy. About 4 ft. 7½ in. by 2 ft. 2 in. Bought (631 to 922, 300*l.*). 840.-1886.

CLOTH (part of) of linen, worked with the needle with brown wool and yellow flax in looped tufts, to show on one side only. Along one edge is a double border of waved stem and leaf ornament; towards the centre two medallions, the one filled with symmetrically arranged twisted band devices and small crosses, the other with a

star figure, between the points of which scroll motives; upon four of the points are small crosses; fringed at bottom. From ancient tombs at Akhmîm (Panopolis), Middle Egypt. ? 6th to 9th centy. About 5 ft. 3 in. by 4 ft. 1 in. Bought (631 to 922, 300l.). 750.-1886.

---

### (n.) EMBROIDERY IN RUNNING STITCHES

PORTION OF LINEN GARMENT, with three bands of diapering and square ornament, embroidered with coloured wool in a running stitch. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Saracenic*. ? 9th centy. About 11½ in. by 7¼ in. Bought (631 to 922, 300l.). 909.-1886.

PORTION OF LINEN GARMENT, with diaper pattern of diamonds filled in with smaller diamonds, with coloured centres embroidered with yellow flax and coloured wools in a running stitch. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Saracenic*. ? 9th centy. About 7¾ in. by 6 in. Bought (631 to 922, 300l.). 910.-1886.

PORTION OF LINEN GARMENT, with star and cross-shaped diapers in yellow flax and formal tree or fleur-de-lys ornaments, embroidered in centre of star panels with coloured red and brown wool in a running stitch. From ancient tombs at Akhmîm (Panopolis), Upper Egypt. ? *Saracenic*. ? 9th centy. About 10 in. by 7¾ in. Bought (631 to 922, 300l.). 911.-1886.

---

# TAPESTRY-WOVEN WALL-HANGINGS, COVERS, CHAIR-SEATS, &c.

---

---

## INTRODUCTION.

THE admirable history of tapestry-making by Monsieur Eugène Muntz contains almost all that a general student of this particular branch of artistic weaving can desire to learn. It would, therefore, be superfluous at least in the present instance to write a full chapter upon the subject for this catalogue. A few brief remarks only are made here, and these may be read in continuation of those parts of the Introductory Note to the section of tapestry-woven and embroidered Egyptian textiles which deal with the process of tapestry-making.

The word tapestry has grown to be used in two senses, from which a good deal of confusion and some uncertainties have ensued. From a popular and non-technical point of view the word tapestry has been used to indicate any sort of decorative hanging, without regard to its particular manufacture. Hence early mentions of tapestry (as for instance in Proverbs, Chapter VII., v. 16) have been accepted as absolute proofs that productions of the special tapestry-weaving process were in question. Such conclusions, however, are usually misleading. And with the view of a stricter application of the term tapestry, the following section of the catalogue has been limited to descriptions of those specimens in the Museum collections which have been made solely by the tapestry-weaving process.

A sketch of this process has been given at pages 2-7 in the Introductory Note above mentioned. Those who desire to more closely acquaint themselves with the method of tapestry-weaving as applied to the production of large wall-hangings are recommended to consult the "Dictionnaire des Sciences,"\* and the volume "Recueil des Planches

---

\* Neufchastel, 1765, Tom. IX.

sur les Sciences et les Arts Liberaux,"\* in the National Art Library; and then to examine various actual specimens, using, if necessary, a magnifying glass to follow the special intertwistings of coloured worsteds and silks around and between the warps.

The most delicately textured of the tapestry-woven fabrics in the Museum collections are a small square panel and band, Nos. 334 and 335-'87, made with very delicate flax threads, for a tunic from Akhmîm, possibly of the 7th century; a 12th century Saracenic specimen, No. 8227-'63, of red silks and gold threads; the German 15th century border, No. 7-'67, also of silk; and a Chinese silk hanging, No. 437-'82. The oldest European specimen, made with worsteds for the purpose of wall-hanging, is the 12th or 13th century fragment No. 8241-'63. This latter on account of its date may be regarded as a connecting link between Egyptian (? 9th to 11th century) specimens for cloths such as bands Nos. 747-776-'86 and European tapestry-woven hangings. There can be no doubt that the high condition of the art as practised by the Copts and by the Saracens in Egypt, during a period extending at least from the 3rd and 11th centuries, provided a starting point from which the European development of the art in its employment for larger pieces of work could take its departure. At the same time, it may be borne in mind that carpet making by hand is closely allied to tapestry-weaving.† Indian and Turcoman rugs and carpets have for generations been woven after the manner of tapestry-weaving, and possibly some such as these from the times of the first Crusade may have been used in Europe as curtains.

The more general sort of decorated wall-hangings, in vogue at that time, of which authentic information exists,

---

\* Paris, 1771, Tom. IX., under the reference "Tapisserie de haute lisse des Gobelins et Tapisserie de basse lisse des Gobelins," Article.—Lisse (basse et haute).

† See p. 12, Cantor Lectures, on the Arts of Tapestry-making and Embroidery, delivered before the Society of Arts, April 5th, 12th, and 19th, 1886, London, 1886.

is exemplified in long strips of embroidery upon stout linen like that of the miscalled Bayeux tapestry (*see* the facsimile in the Museum). The length and narrow width of European hangings at the 11th century is certainly a feature to be noted in respect of the development of tapestry-woven hangings. Survivals of this characteristic shape are to be seen in specimens Nos. 4509-'58 and 6-'67.

From the 13th century the decoration of walls in Italy and the south was reviving and becoming widespread in the use of fresco paintings; and to some extent the use of storied tapestry wall-hangings in the Northern and more weather wearing countries corresponds with that of frescoes in the South. There can be no doubt that without the revival of painting in Italy and its necessary influence, painting in the north would not of itself have put forth the great figure designs for tapestry-hangings such as began to appear in the 14th century. At first the number of coloured worsteds with which the tapestry weaver of wall-hangings sought to reproduce a painting was comparatively limited; and it was not until the tapestry-making craft came to be well established that the employment of a more generous scheme of colours was possible. The smaller number of colours engendered a simpler rendering of designs in tapestry-weaving than that which marks the tapestries of the 16th and succeeding centuries.

A very fine typical tapestry-hanging, of the middle of the 15th century, is No. 6-'87, in which scenes taken from a mediæval version of the Siege of Troy are depicted. Somewhat later is the admirable door curtain or panel of tapestry, No. 65-'66, in which the three Fates are represented. Later again are the notable tapestries representing three of the six triumphs sung by Petrarch, Nos. 439, 440, and 441-'83.

A certain quality of flatness, due to comparative absence of perspective, and the rich ornamental effects due to fullness of well contrasted details, figures, and groups, are

features in representative tapestries of the late 15th and early 16th centuries. But these rather quickly disappeared after the entry of Raphael and other Italian artists upon the scene as designers for tapestry-made hangings. Henceforward, an impulse was given to the production of designs, which the tapestry weaver should render with as near an approach to realistic effects of light, shade, relief, and distance, as his warps and bunches of coloured threads would allow him. This tendency to give tapestries a likeness to painting has been and is still developed at the Gobelins and Beauvais factories. Examples of it may be seen in Nos. 185-'81 and 889-'82 in the Museum.

The variety of designs which reflect the changeful tastes of the 17th and 18th centuries is largely displayed in tapestries of those dates, although the South Kensington Museum possesses but few specimens of these latter. Patterns used for elaborate inlays on furniture, such as Boule work, with their sprinkled scrolls and caryatid figures, garlands and such like, were often adopted and reproduced on a great scale by tapestry weavers.

What should be the limits of patterns and effects to be rendered in tapestry-weaving has not yet been laid down; but it seems to be generally accepted that a climax in the decorative value of the art was reached at the times when such wall-hangings as the Siege of Troy, the Petrarch Triumphs, and the three Fatal Sisters were produced. The style of drawing, and the scheme of arrangement and colouring found in such pieces, appear to proclaim a fitness which establishes a harmony between the designs, the process and materials whereby they are reproduced, and the purpose of a highly decorated textile hanging. This fitness diminishes when in the succeeding periods of the tapestry-weaving art the rendering of subtle painting effects are attempted by the tapestry maker, whose productions are then strained out as flatly as painted canvasses in frames.

---

## C A T A L O G U E.

---

### Tapestry-woven Wall-hangings, Covers, Chair-seats, &c.

WALL HANGING (BAND) of tapestry, woven with coloured worsteds upon string warps; in the centre a grotesque mask, from the mouth and head of which spread balanced scroll forms terminating in trefoil shapes. The ground is white, the scrolls green edged with brown or faded red. *North European*. Late 12th or early 13th centy. 15 in. by 6 in. (Bock coll<sup>n</sup>) 8241.—1863.

This is a portion of the border to a large specimen of this work preserved in the Museum at Lyons. The entire example was originally in the church of St. Gereon at Cologne, and is supposed to be the earliest known piece of tapestry-made hanging extant.

The scheme of the pattern of the specimen preserved in the Lyons Museum consists of a series of repeated ornamental circular bands, within which are figured chimerical birds and beasts. This device occurs in Oriental ornament of the 9th century, and is frequent in ivory carvings, metal works, embroideries, and weavings from the 9th to 13th centuries. It survives in North European and Icelandic ornamented textiles of the 17th century. See coverlet or wall hanging No. 8—1884 in section of embroideries applied to articles of use other than costume.

WALL HANGING of tapestry, woven with coloured worsteds upon flax or string warps (repaired in parts); with a figure composition illustrating a post Homeric episode in the Siege of Troy. To the left, in front of a castle with turrets and battlements, and within the walls outside the castle gate, is a group, consisting of "Roy Prias," wearing a high crowned turban and greeting the "Queen Panthesilea," (Queen of the Amazons. See poems by Quintus Smyrnæus or Quintus Caliber) who is kneeling before him. To the left of the King are soldiers resting on their halberds; behind him are "Eneas" and "Anthenor" in conversation. A lady in waiting bears the train of "Panthesilea"; and at the back a company of her Amazons in armour are issuing from beneath the gateway, over which is the legend "La porte imbree neo." At the lower end of this part of the hanging is a red scroll with white letters—

*" Vergunt Trojam cum Panthesilea  
Bellatrices mille federate  
Ut Hectorem vindecent galea  
Hiis Priamus favit ordinate."*

The second incident occupies the centre of the hanging. A battle is raging in which spearmen and swordsmen are engaged. The principal group in the foreground consists of Panthesilea on a richly-caparisoned palfrey; with uplifted sword she threatens "Diomedes," who has been thrown from his horse and is kneeling below her: his white horse with empty saddle is speeding away from him. In the *mêlée* above, the point of "Polydamas'" lance has entered the breast of "Ajax Thilomoninx"; higher still is "Philimenes," wearing a golden casque and in fierce combat with another swordsman. The legend on the red scroll beneath is—

*"Philimenes et Eneas vincit"*

*"Polydamas et Panthesilea"*

*"Diomedes regina revincit"*

*"Equum dedit suis hæc tropæa."*

On the right of the hanging the fallen Diomedes lies outside a tent, within which, to the foreground, the third episode is depicted. The central figure, here, is the youthful "Pirus" in resplendent armour, round whose waist "Ajax Thelamon" on his right is fastening the buckle of his sword belt; kneeling by Pirus' left leg is an attendant strapping on his spur. Pirus holds an upright tilting lance, which is also held by "Agamemnon," who, standing at the extreme right of the tapestry, wears a high crowned and coroneted hat, chain armour, and a long blue mantle or robe. The red scroll beneath this third episode is—

*Loco patris Pirrus statuitur*

*Polidamas per hunc succubuit*

*Philimenes item comprimitur*

*Diomedes sic morte caruit.*

*Flemish* (Arras). First half of 15th centy. L. 21 ft.,  
H. 13 ft. Bought 1,200*l.* 6.—1887.

This hanging is stated by the late M. Achille Jubinal, to whom it formerly belonged, to have come from the château of the Chevalier Bayard, near Grenoble, whence it was removed in the year 1807. (See also Vol. II. of *Dresses and Decorations of the Middle Ages*, by Henry Shaw, F.S.A. London, 1843). In his notable work, "*Les Anciennes Tapisseries Historiées*" (Paris, 1838), Mons. Achille Jubinal has given a description of this hanging together with three coloured plates of it. He writes, "Architecture, costumes, arms, all denote that this monument of tapestry weaving dates from the commencement of the 15th century. The lettering of the legends explaining the subject have even certain characteristics which belong to the lettering of the late 14th century. Another probability in favour of the date we assign to this hanging is that none of the helmets, numerous as



“ they are, is surmounted by a plume. Whereas if this tapestry of Bayard dated from the middle of the 15th century, such ornaments would surely have been introduced into it, since it was at this period that they came into use, and the artists of the *moyen age* always reproduced with fidelity the fashion of things actually of their period.”

Mr. Jubinal mentions that another set of tapestries forming a continuation of the story of the History of Troy, and of which he gives six plates in the second volume of his “Anciennes Tapisseries,” were fifty years ago in the Palais de Justice at Issoire (Auvergne), but that they had been badly treated, some having been used occasionally as carpets.

WALL HANGING of tapestry, woven with silk and worsted upon flax or string warps, with occasional enrichments (in the pattern of the richer costumes, the hilts and scabbards of swords) done in gold thread, much tarnished; for the most part the various forms are outlined in black. The design consists of figure subjects in a long frieze divided into seven compartments illustrative of a German romance, as indicated in the inscribed scrolls which appear about and above the various figures. *South German*. ?14th centy. L. 12 ft., W. 2 ft. 6 in. 10l. 4509.-1858.

The following description is compiled chiefly from one by the late Canon Rock: “In the first compartment we see a group of horsemen, of whom the first is a royal youth wearing a richly-jewelled crown and arrayed in all the fashion of those days. Following him are two grooms, over one of whose heads, but high up in the heavens, flies an eagle; and perhaps the bird may be there to indicate the name of the large walled city close by. Pacing on the flowery turf the cavalcade is nearing a castle, at the threshold of which stand a king and his daughter. Behind them are two vertically twisted scrolls bearing the words,—‘*Bisg god wilkum dusig stunt (P) grosser frayd wart uns nie kunt; ‘Be right welcome for a thousand hours; a greater joy we never knew, and a sentence almost illegible beginning—‘Heute ich unt . . . ; ‘To day I and . . .’*”

“In the second compartment, in a room of the castle is the same royal youth wearing, as before, his crown upon his long yellow locks, along with three (P) attendants. On a scroll to the right are the words,—‘*Fromer dieur bestelle mir die ros ein wagge ist nun lieber; ‘Pious servant, order me the horses, a carriage is preferred.’*”

“In the third compartment or group is shown the same prince talking, as it would seem by the scrolls, to his three waiting men, and after one of them had said,—‘*Wage un ros sint bereit als . . . ; ‘Carriage and horses are ready as, . . .’* he says,—‘*Wo schien gluck zu diser vart nie kein reise; ‘If luck has shone on this journey, I never liked travelling better.’* Of the three servants, one holds three horses, while the upper groom is presenting, with both hands, to his master a musical instrument (P), apparently ornamented with flowers.

“In the fourth compartment the prince again is seen riding towards the castle gate, though this time no lady fair stands at its threshold for the greeting; but instead, there stands with the old king a noble youth who, to all appearances, seems to have been beforehand, in the business of wooing and winning the young princess’s heart, with the last comer. The words upon the scroll to the left of the mounted prince are,—‘*Ich*

hab vor einem . . . gericht einer tuben und mich yr verpflcht; 'I have before a . . . tribunal of a dove, and have myself engaged to her;' meaning that already had he himself betrothed the king's daughter, by swearing to her his love and truth before a dove—a thing quite mediæval, like the vows of the swan, the peacock, and the pheasant. The scroll at the back of the king has the words,—'Mich dunckt du komst uber land . . . zu der hochzeit;' 'Methinks thou comest overland . . . to see the wedding.' In this, as in other inscriptions, the whole of the words cannot be made out.

"The fifth compartment explains the presence of the second prince seen in the fourth compartment, and shows him dressed out in the same attire as before, but now riding a well-appointed steed, and booted in the manner of those times. He is waited on by a mounted page. On a scroll are the words—' Umb sehnlichst ich nun köme . . . ist die ewige . . . ;' 'That I most passionately now can . . . is the eternal,' &c. The tapestry here has been cut away. It joins on to a sixth compartment, in which the king and his daughter, as in the first compartment, stand at the gate of their castle. The legend on the scroll is almost illegible.

"In the seventh and last compartment the rejected wooer is seen riding away as he came—without a bride—followed by two grooms.

"This piece of tapestry is valuable not only for its specimens of costume, but especially for its inscriptions, which betray the provincialisms belonging to the south of Germany. Some of their expressions are said to be even yet in daily use about the neighbourhood of Nuremberg, to which locality may be ascribed the production of this example."

WALL HANGING of tapestry, woven with coloured worsteds upon flax or string warps. The design consists of costumed figures, with white scrolls inscribed and grouped in five sections upon green ground with flowers and plants, and illustrates steps in a woman's religious life. *West German*. Late 15th centy. L. 11 ft. 5 in., W. 2 ft. 11 in.

4025.—1856.

1. A young well-born maiden, with a narrow wreath about her unveiled head, and dressed in pink, is saying her prayers kneeling on the flowery green ground, with these words traced on the scrolls twined gracefully above her,—"Das wir Maria kindt in trew mage werden so . . . t ich myn gnade . . . n af erden;" "Let us become like to Mary's child, (so) we shall deserve mercy on earth."

2. Seated on a chair, with a book upon his lap, is an ecclesiastic, in a white habit and black scapular. To this priest the same young lady is making confession of her sins, and the scrolls about this group say,—"Vicht di sunde mit ernst sonder spot so findestic Godez trew gnadt;" "Fight against sin with earnestness and without feigning; you will find the true mercy of God."—Her myn sunde vil ich ach dagen uff das mir Gots trew moge behagen;" "Lord, I will mourn over my sin, in order that the truth of God may comfort me."

3. The same youthful maiden is bending over a wooden table, upon which lies a human heart that she is handling; and the inscriptions about her tell us the meaning of this action of hers thus,—"Sol ich myn sund hi leschen so musz ich ich my hertz im blude wesche;" "To cleanse away my sin here, I must wash my heart in the blood."

4. We here see an altar; upon its table are a small rood or crucifix with S. Mary and S. John, two candlesticks, having prickets for the wax lights, the outspread corporal cloth, upon which stands the chalice, and under which, in front and not at the right side, lies the paten somewhat hidden. At the foot of this altar kneels the maiden, clad in blue, and wearing on her head a plain closely-fitting linen cap, like that yet occasionally worn at church in Belgium by females of the middle classes,—and the priest who is saying mass there is giving her communion. The priest's alb is ornamented with crimson apparels on its cuffs and lower front hem, inscribed with the word "haus" house, is well rendered. The inscriptions above are, as elsewhere, mutilated, so that much of their meaning is lost; but they run thus,—“Wer he . . . versorget mich mit Gottes trew das bitten ich;” “If . . . not procure me the love of God that I pray for.”—“Emphang in trewen den waren Crist dmit dyn;” “Receive with fidelity the very Christ in order . . . .”

5. A nunnery, just outside of which stands its lady-abbess, clothed in a white habit, black hood, and white linen wimple about her throat. In her right hand she bears a gold crozier, from which hangs that peculiar napkin, two of which are in this collection, Nos. 8,279A and 8,662. Behind stands an aged nun, and, as if in the passage and seen through the cloister windows, are two lay sisters, known as such by the black scapular. In front of the abbess stands the young maiden dressed in pink, with her waiting woman all in white, in attendance on her. Upon the scrolls are these sentences,—“Dez hymels ey port Godez vor (m)eyn husz disz ist;” “A gate of heaven—God's and mine house this is.”—“Kom trew Christ wol. p. . eidt nym dy Kron dy dir Got hat bereit.”—“Come, true Christian well . . . . take the crown which God has prepared for thee.”

Though but a poor specimen in design, this piece gives us scraps of an obsolete dialect of the mediæval German, not Flemish, language.

WALL HANGING of tapestry, woven with coloured worsteds on flax or string warps. The design consists of a series of groups of stiffly shaped figures representing the field labours of various months, on green ground. *Flemish*. Latter half of 15th centy. H. 1 ft. 2 in., L. 8 ft. 9 $\frac{3}{4}$  in. 10l. 6.—1867.

The first figure is a man in red coat mowing; the next a woman with a wooden rake. Above, between them, is a label with Flemish word. The next group represents a man and woman in wheatfield; the next, a man and horse with harrow and a man sowing seed; the next, a man making wine, the grape-carrier, and woman cutting bunches of grapes; the next, a man slaughtering an ox; and the last, a man and a woman feasting. Between each group are fruit trees.

The shape of this tapestry as a long narrow hanging is interesting as marking a survival of the early shapes of European tapestry hangings.

WALL HANGING or altar cloth border, of tapestry woven with silks on fine string warp, with small details in gold thread; on dark red ground is Latin inscription in white Gothic letters; between two words is a standing group of Virgin holding the Child, in colours and gold, sur-

rounded by a border of waved stem with flowers, leaves, and sprays. *German*. Late 15th centy. H.  $6\frac{3}{8}$  in., L. 2 ft.  $10\frac{3}{4}$  in. Bought, 6*l*. 7.—1867.

This is remarkable on account of the delicate texture of the tapestry.

**WALL HANGING** of tapestry woven chiefly with coloured worsteds, silken threads occasionally used, upon flax or string warps; with a figure composition representing the three Fates and a young lady lying dead at their feet; the ground and background sprinkled with sprays of various sorts of flowers. *Flemish*. Early 16th centy. H. 10 ft., W. 8 ft. 6 in. Bought, 24*l*. 65.—1866.

The late Dr. Rock gives a lengthy description of this hanging in his "Textile Fabrics." The few following quotations are taken from it:—  
 "Each of the weird sisters may be individually known by her proper name written in white letters near her head. Beginning from the right side of the piece, we have the spinster Clotho. She is dressed in a yellow kirtle, diapered after a flowery pattern done in green, over which she wears a gown of deep crimson velvet, while from her girdled waist falls a large golden chain ending in a gold thistle. In her left hand she holds a distaff, keeping at the same time between her fingers the thread which she has but just done spinning. Next to Clotho stands Lachesis, in a robe of cloth of gold figured with a floral pattern. With her left hand she takes from Clotho the thread just spun, and with her right passes it on to Atropos. Clothed in deep blue, Atropos wears a large full white kerchief like a nun's, which falls over her shoulders half-way to her broad girdle, upon which is slung a string of beads for prayer—a rosary. With her hands she has broken the life-cord, and the spindle around which it had been wound lies thrown upon the flowery turf close by the head of the victim of the Fates. At the feet of these three sisters lies a youthful lady dead." From the likeness she bears to the dead figure of Chastity shown in the tapestry-hanging of the Triumph of Death she may possibly represent Chastity. In this case the present composition might be a version of the Triumph of Death over Chastity, a favourite subject with artists in the 15th century. "She wears a kerchief on her head, and over her richly-diapered gown she has a light crimson mantle thickly powdered with small golden crescents. Alongside of her, and as if just fallen from her outstretched right hand, lies the tall stalk of a white lily. At one side, but lower down, is the half-figure of a monkey; some way to the right, but on the same level, sits in quiet security a large brown hare; while between these two animals, from out a hole in the ground, as if they snuffed their future prey in the dead body, are creeping a weasel and a stoat, just after a large toad that has crawled out before them." The border around the figure composition appears to be made up of lengths of more coarsely woven tapestry joined to, and not, therefore, part of, the original hanging.

**WALL HANGING** of tapestry woven with coloured worsteds and silks upon flax or string warps. Within a border, of repeated sprays of roses and daisies upon dark green

ground, is a figure composition representing various episodes in that part of the story of Esther which relates to Haman's plot for the destruction of the Jews. The figures are costumed according to the fashion of the late 15th century. To the left, in the upper part, are two groups of men bringing the orders of King Ahasuerus (see Esther, chap. iii., v. 12 to 15). In one group a courtier (Hatach), with chain across his shoulders, red cap and long blue robe, is receiving the message (see chap. iv., v. 6 to 8). Below, and amongst the group of larger figures, towards the centre of the hanging, Hatach is presenting the message to Queen Esther (see chap. iv., v. 9), who has risen from her throne and with hands clasped and upturned face expresses her exceeding grief (see chap. iv., v. 4). Below her to the right and left are richly-costumed ladies and gentlemen of the court. In the upper right-hand portion is an interior with three women praying (see chap. iv., v. 16), one of whom (? Esther) wears a nun's veil. On the outside of the chamber stands a priest, who is delivering a document with two seals to the courtier Hatach (see chap. iv., v. 15). *Flemish (?) Brussels. 16th centy. H. 11 ft. 6 in., L. 13 ft. (Soulages coll<sup>n</sup>.) 25l. 5669.-1859.*

The treatment of many of the figures in this piece resembles that in figures of the Petrarch triumph hangings (Nos. 440, 441, and 439-1833). See also 338-1869.

WALL HANGING of tapestry woven with coloured worsteds and silks upon flax or string warps. Within a narrow border, of repeated sprays of roses, tulips, and other flowers upon dark green ground, is a figure composition, representing various episodes in the pleading of Esther with King Ahasuerus; at the top left corner is shown the king greeting Esther. The main portion of the hanging represents Ahasuerus holding out to Esther the golden sceptre. The costumes and accessories are in the style of the late 15th century Flemish decoration. In cloisters, North Court. *Flemish (?) Brussels. 16th centy. H. 10 ft., W. 12 ft. 9 in. 9l. 9s. 5d. 338.-1866.*

This panel appears to be one of a series illustrating the Book of Esther. No. 5669.-1859 gives a second episode of the story, but it is somewhat larger than 338.-1866, and probably of a rather later date (twenty years or so).

WALL HANGING of tapestry woven with coloured silks and worsteds, upon flax warp or strings, with a figure com-

position of figures in rich costumes of Flanders (late 15th century), representing a king enthroned, before whom a woman is kneeling. The border of groups of flower and fruit sprays and branches is similar to that in No. 338.—1886. *Flemish (?) Brussels*. 16th cent. H. 9 ft., W. 6 ft. 4 in. 5*l.* 5*s.* 2*d.* 339.—1866.

This tapestry has been a good deal mended, but is not otherwise made up. See also 338 and 5669.—1886.

WALL HANGING of tapestry woven with coloured worsteds and silks upon flax or string warps, with a composition of figures, landscape, and architectural accessories illustrating the Triumph of Chastity over Love. The motto in label along centre of upper border is, "Second. Triūph de Chastete." Falling from a triumphal car fitted with flaming altars or torches of love, and drawn by four winged horses, is Cupid, whose left arm is grasped by Chastity, mounted on an unicorn and carrying the column symbolising Strength or Constancy. To the left of Chastity are figures labelled "Bon vouloir," "Generostete," and "Houte" (? honte), Honesty. In the foreground, by Cupid's car, is the Emperor "Julius Cæsar," in imperial robes, with crown and sceptre, behind him walks "Cleopatra" and other personages. In the group above the back of Cupid's car is "Jacob"; and above the head of Chastity are the words, "Laura pour raison" (an allusion, probably, to Petrarch's estimation of Laura as the incarnation of Chastity). To right of this, and beneath a small panel inscribed "Haulx penses et eslévees consideracouns," is a group of men and women in front of a castle, looking on at the processional car. Below, in foreground, and by the horses of Cupid's car, is a pilgrim with words "pourveu pancement"; behind him is "Penelope" breaking a glass rod across her knee. Behind her is a group of personages, amongst whom are "Virginea" and "Dido." These follow and escort a second triumphal car, upon which stands Chastity, two cupids bearing a scarf above her head, and Cupid, with arms bound, seated at her feet. Her car is drawn by four unicorns ridden by cupids bearing palm branches. To their right, in the foreground, is the page "Bon vouloir" bearing the train of "Lucrece." The car is passing a temple, in a central niche of which is a figure of "Diana." Below this name is a date (1507). To the right of the temple, and also preceding Chastity's car, are richly dressed ladies bearing palm branches

as martyrs. A second date (1570) appears on the high-pitched roof of a house adjoining Diana's temple. This figure composition is surrounded by a narrow border ornamented with groups of flowers and fruits and scrolls bearing legends,\*—three (in French) at the top and one\* at the bottom (in Latin). *Flemish*. 16th centy. H. 14 ft., W. 26 ft. 10 in. Bought, 1,000*l*. 440.—1883.

\* Through the kindness of Mr. E. Maunde Thompson of the British Museum the following readings of the legends have been supplied; but there are faulty letterings and abbreviations, and mis-spellings.

The first scroll, on the left end of upper borders, contains—

*L'arc cupidon a este surmonté  
Par les armes de dame Chasteté  
Qui ce seigneur concusque et tien ou presse,  
Et les membres trop rebellans oppresse.*

The next scroll bears the title "*Second Triūph de Chastete.*"

The third scroll, on the right end of upper border, has—

*Car es delices de cypre lopolente  
Ne es fluers sone fors d'Ide, amour n'est pas lente  
Mais par, Heres et Thetis, refrence  
Est folle, amour et challeur forcence. [driven wild.]*

The scroll on the bottom border has the words—

*Arma pudicicie superando cupidinis arcum  
Et dominum calcant et sua membra premunt  
Neo pingui cypre nec mollis floribus Ide  
In Herere et Theti suppedatur amor.*

The three tapestries, 439, 440 and 441—1883, illustrating the triumphs of Chastity, Death, and Fame, are evidently part of a series which represented the six triumphs (*trionfi*) as written by Petrarch in the 14th century. Amongst similar hangings in Hampton Court Palace is one of the Triumph of Time; the two, therefore, wanted to complete the set of six, are those of Love, the first, and of Eternity, the last, of the triumphs. The subjects of the triumphs have frequently been used by various artists. A rare fifteenth century edition of Petrarch's triumphs in the British Museum is illustrated with six metal plate engravings ascribed to Filippo Lippi. These are compositions in which comparatively few figures are introduced. A noteworthy set of these triumphs were sculptured early in the 16th century on six panels in the courtyard of the Hotel de Bourgtheroulde, at Rouen. Titian used the subjects for a series of six engravings also in the British Museum, in which he changed the Triumph of Eternity into one of Divinity. The Flemish engraver, George Pencz, in the sixteenth century, produced a series of triumphs on very small sized plates. Triumphs of Love, Chastity, and Death or Time painted upon the front panel of a Cassone or Marriage Coffin (Italian, 15th century, No. 4639—1858) may be seen in the South Kensington Museum.

It is probable that the cartoons from which the tapestries (Nos. 439—440 and 441—1883) were woven, were designed at the end of the 15th or early in the 16th century. The date 1570 which is upon the hanging of the Triumph of Chastity may mark the time when these pieces were made, but it is more likely to be an inaccuracy in placing the numbers in their right order. In the absence of an identifying manufactory mark it is not possible to say where they were made, though Antwerp or Brussels may have produced them. If the Hampton Court triumphs

are those actually mentioned in Henry VIIIth's Inventory as "three pieces of arras of the three fatal ladies of Destenye," then it is not unlikely that they may have been pieces bought by Peter Genghem, who in 1516 was tapestry maker and dealer in Brussels appointed to the service of King Henry (*see* State Papers, Public Record Office).

The richness of detail in the designs, and the variety of gorgeous 15th century costume, and armour, trappings, and triumphal cars owe much to Italian influence, notwithstanding the predominant Flemish or as it is sometimes termed Burgundian character in the late Gothic forms and treatment, as well as in the types of faces. Cut velvets, cloths of gold, and silk damasks figured for the most part with the favourite pineapple patterns of the 15th century, extravagantly shaped helmets crested with dragons, animal heads, and so forth, such as Lionardo da Vinci and Mantegna, frequently designed, all wrought in colours, give a wealth of splendour to these tapestries. The introduction of personages not individually named by Petrarch, though suggested by passages in his verses, testifies to the ingenious fancy of the artist.

WALL HANGING of tapestry woven with coloured silks and worsteds upon flax warps or strings, with a composition of figures, architectural and landscape accessories, illustrating the Triumph of Death over Chastity. The motto in label along centre of upper border is "Le tiers triumphe de la Mort." On a triumphal car drawn by four white unicorns ridden by cupids, with a bound Cupid at her feet, is Chastity (a female figure bearing a large pillar) tottering from the spear blow given her by an aged, hooded woman, "Atropos," with shears in her left hand. In the foreground by the car is "Lucrece," her train borne by a page "Bon vouloir." Her suite of ladies follows after her. "Venus" lies dead across her path, and near to her is a running warrior bearing two clubs with chains and spiked balls, called "Persecution" and "Consummation," and a lance with the label "Grevance;" on his cloak is the word "Debile." To the left above him is "Chipion l'African" (Scipio Africanus), who rides on horseback behind a second triumphal car, upon which are seated "Lachesis" and "Clotho," one on each side of "Atropos," on a raised chair of state, in front of which lies "Chastity" dead. The car with its motto "Cloto—colum—bajulat—net—Lachesis—Atropos—occat (? secat)" is drawn by four dark bullocks, and is passing over the bodies of a peasant, an Emperor, and a Pope. Persons of other degrees, dead and dying, are huddled together massed in the background above the bullocks; and part of a spearman with the words "Courous" about his waist, and "Accident" on his greaves, "Fortudio" on a label behind him and his spear labelled "Malheur," is seen dashing through the dead bodies. This figure composi-



tion is surrounded (on three sides) by a narrow border ornamented with groups of flowers and fruits and scrolls bearing legends\*—three (in French) at the top and one\* at the bottom (in Latin). The right-hand portion of the border and some two feet of the figure composition have been cut away. *Flemish*. 16th centy. H. 14 ft. 1 in., W. 22 ft. 2 in. Bought, 775*l.* 0*s.* 6*d.* 441.—1883.

An intact hanging, made from the same design as this, is at Hampton Court Palace. It appears to be one of a set of "Three pieces of arras of the three fatal ladies of Destenye" mentioned in Henry VIIIth's Inventory. (See also note to No. 440.—1886, The Triumph of Chastity.)

\* These legends are apparently as follows; but the lettering, abbreviations, and mis-spellings cause difficulties in reading them.

The first scroll, on left end of upper border, contains—

*Combien que l'omme soit chaste et tout pudique  
Les sœurs fatales par leur loy autentique  
Tranchent les nerfs et filletz de la vie  
A cela la mort tous les vivans aonnie (ahonier or aonnier = to dishonour or level).*

The next scroll bears the title "*Le tiers triumphe de la Mort.*"

The third scroll, on the right hand of upper border, has—

*La chaste au fort plus sainement peult vivre  
Qui se treuve de grans vices delivre;  
Mais a la fin il n'y a roy ne pape  
Grant ne petit qui de ses las eschappe.*

The scroll on the bottom border has the words :

*Celihis abscondunt nervos et filæ sorores  
Nec durat fragili vita pudica solo.  
Sanior ac logica poterit valetudine Celebs.  
Esse heu tandem singula [morte]† cadunt.*

---

† Without some such additional word as this the verse is lame.

WALL HANGING of tapestry woven with coloured worsteds and silks upon flax or string warps, with a composition of figures, landscapes, and architectural accessories, illustrating the Triumph of Fame over Death. The motto in label along centre of upper border is "*Le · iiiie · triūphe · de · boīe · renōmee.*" From a triumphal car drawn by four dark coloured bullocks Atropos falls forward at the blast of the trumpet blown by Fame "*Renomee*" who is flying towards her. Below Atropos lies Chastity dead. The car is passing over the prostrate forms of dead personages, among whom are a Pope, and Emperor, a King, and others, including Clotho and Lachesis. In the landscape above the car various persons are

rising from their graves, amongst whom are "Rolant—Galant," "Tristram," "Hercules," "Paris." In front of Atropos' car rides "Alexandre" bearing a baton or sceptre, and wearing a many plumed helmet. In front of him, on a white horse, rides a woman bearing a sword (? Justice). Above her is a crowd of knights in panoplies, with their ladies. These form part of the procession, issuing from the town in the distance, of women bearing palm branches (martyrs), and preceded by priests and others, the whole train of people following close behind the car of Fame, who stands erect upon a pedestal, beneath which is Atropos. "Julius Cæsar" (a mediæval emperor with long beard) rides at the side of Fame's car, which is drawn by four elephants richly caparisoned. On the further side of the elephants heading other processions of people wending their way from a colisseum and domed baptistery or temple are "Pompee le Grant," "Fabrius Maximus," "Hero," and "Claudio," as knights in armour, on horseback. This figure composition is surrounded by a narrow border ornamented with groups of flowers and fruits and scrolls bearing legends\*—three (in French) at the top and one at the bottom (in Latin). *Flemish*. 16th centy. H. 13 ft. 10 in., W. 26 ft. Bought, 1,000*l*. 439.—1883.

These legends are apparently as follows; but the lettering, abbreviations, and mis-spellings cause difficulties in reading them.

The first scroll, on the left end of upper border, contains—

*La mort mord tout, mais clere Renomee  
Sur mort triomphe et la tient deprimee  
Dessous ses pied, mais apres ses effors  
Fame suscite les haulx fais de gens mors.*

The next scroll bears the title "*Le iiii<sup>e</sup> triūphe de bōne renomee.*"

The third scroll, on the right end of upper border, has—

*Qui par Virtu ont meritee gloire  
Qu'apres leur mort de leurs fais soit memoire  
Inclite fame n'eust jamais congnoissance  
De Letheus le grant lac d'oubliance.*

The scroll on the bottom border has the words :—

*Omnia, mors mordet et morte fama triumphat  
Cetera mordentem sub pede fama premit.  
Egregium facinus post mortem suscitāt ipsa,  
Nec scit Letheos inclita famu lucus.*

† A replica of this hanging is at Hampton Court Palace, where also is a tapestry of the Triumph of Time, which immediately succeeds that of the Triumph of Fame.

An engraving of a small photograph made from the Triumph of Time is given here.



The design for this will be seen to be somewhat different in arrangement from those of the tapestries already described. In this, a sort of arc crosses the upper portion of the hanging, and upon it appear the signs of the Zodiac, alternated with pairs of women. There are the Gemini, Cancer, and Leo, the Sun immediately below Leo. On the left the triumphal car drawn by elephants, with Fame deposed from her pedestal, is brought up to the foreground, whilst behind it receding into the far distance is the procession of personages previously described as escorting and following the car. To the right and starting off from the earth and going into space is the car of Time, an old winged man with a stick, in front of whom sits Fame. His car is drawn by four pegasi, below whom is a park-like scene with birds and stags, a monkey, and a lion. The legends along the top and bottom border of this hanging are partly illegible, but from Felix Summerly's Handbook of Hampton Court (Bell and Sons, London) they appear to be as follows:—

The first, on the left end of upper border, is—

*Quoique fame inclite et honoree  
Après la Mort soit de longue duree  
Clere et hysant neantmoins tout se passe  
Tout s'oblie par temps et longues passe.*

The next scroll appears to have the title "*Le triomphe de l'Emps.*"

The third scroll, on the right end of upper border, has—

*Longuement vivre que t'aura prouffite  
Quant tu seras es latebres geete  
De ce viel temps qui tout ronge affine  
Et dure apres que fame meurt et fine.*

The scroll on the bottom border has the words—

*Temporibus ful cor quantumlibet inclitu fama.  
Ipsa me clausurunt tempore sera piam  
Quid prodest vixisse diu cum fortiter evo.  
Abdidit in latebris jam me tempus edax.*

WALL HANGING of tapestry woven with coloured wools upon flax warps or strings (two pieces joined together), with a composition of figures and architecture representing two gateways of a large walled city, the ground or turf sprinkled with flowers. The border, of bunches of grapes and rose-branches, runs along two sides of the hanging only. The top and bottom have been cut and patched in parts. The portion on the left represents a man and woman walking arm-in-arm away from a town. The woman wears a winged helmet; her dress is of crimson and gold covered with the pine-apple pattern; the man, who wears a similar patterned robe, has a turban on his head. The right hand and larger portion of the hanging is filled with a representation of an important personage in a tunic of cloth of gold shot light blue, over which he wears a shorter one of fine crimson, diapered in gold, having a broad jewelled hem; he wears a high turban. In his right hand he holds a long

wand, ending in an arrow-shaped head. At his feet kneels a man taking (?) a gift from him, and holding his hat in his hand. Soldiers, with lances and halberts, and others are crowding out from a gateway of a town, above the walls of which are seen domes of several buildings; about the battlements are people gazing down upon the scene beneath them. The scene depicted evidently has reference to some Oriental story. *Flemish*. Beginning of the 16th centy. 12 ft. by 10 ft. 5 in. Bought (Soulages coll<sup>n</sup>), 18l. 5667-1859.

WALL HANGING (two pieces) of tapestry, woven with coloured worsteds on flax or string warps. The design consists of groups of peasants, nobles, and their ladies, animals (chiefly sheep), and landscape scenery. *Flemish*. Early 16th centy. 29 ft. 4 in. by 11 ft. (Soulages coll<sup>n</sup>). Bought, 25l. for the two. 5668.-1859.

Dr. Rock in his *Textile Fabrics* writes:—"Soon after the early part of the 16th century there sprang up throughout Europe a liking for pastoral literature as seen in Virgil's eclogues: poets sung their dreams of the bliss to be found in rustic life, in which sports and pastimes, amid well-dressed revelry and music, with nought of toil or drudgery belonging to it, formed the yearly round; and in summer tide, nobles and their ladies loved to rove the woods and fields, and play at gentle shepherdism. How such frolics were carried out we learn from the tapestry before us, which, in many of its features, is near akin to those low reliefs of the same subject that adorn the walls in the court-yard of the curious and elaborately ornamented Hotel de Bourgtheroud, at Rouen."

The following is a condensed version of Dr. Rock's description of these hangings:—

At the left-hand side, in the larger of the two pieces, resting against a tree, is a shepherd with crook. On the brim of his large round white hat is a brooch with coloured stone. From his waist hangs a white satchel, with various appliances. Advancing towards him, with a tall spud in her hands, is a lady coiffed, dressed in a scarlet robe, and wearing a satchel and rosary by her side.

In the middle of this piece is a group playing at some game of forfeits. A young lady clad in blue, with pouch, &c. slung at her side, is sitting on the flowery grass, with her hands on the shoulders of a youth kneeling at her feet, hiding his face in her lap. Behind him stands a lady whose flaxen locks fall from under a broad-brimmed crimson hat upon her shoulders over her splendid robe of cloth of gold figured in red with pine pattern. She or the man in a blue tunic at one side appear to be about to strike the open palm of the kneeling youth.

In the corner, to the right, is a lady in a red dress, kerchiefed and girded with her rustic wallet, with both hands grasping a man, who raises his hands. Overhead, in the background, is a swineherd and pig going towards a farm-labourer who is binding faggots; further on is another peasant at work, with his coat thrown down by him on the ground, lopping trees; and, last of all, a gentleman and lady, both clad in the costume of the first half of the 16th century, walking down from a castle. About the field are sheep grazing.

In the second, but smaller panel of tapestry, similar rustic scenes occur. To the left of the panel, upon the flowery banks of a narrow streamlet, sit a lady and a little boy, bathing their feet in its waters. A gentleman, on his bended knee, holds up one of the lady's stockings over the boy's head. Just above and striding towards her comes another gentleman-shepherd, with both his hands outstretched. Behind him and across the upper part of the panel flows a river, and on the opposite bank is a peasant playing a set of double pipes—the old French “*flahuter à deux dois*.” In the background are seen the spire and roofs of the village, amid trees. Over the bridge crossing the river leans a lady to whom a falconer is speaking, his open *gipcière* hangs at his girdle (see such a pouch in Pouch No. 306–1880). Below sits a lady arrayed in a white robe, the skirts of which she has drawn and folded back upon her lap to show her scarlet petticoat; on her head is a wreath of flowers. In front of her is a huntsman with a belt strung with little bells; falling from his girdle hangs a buglehorn (see No. 1857.–1816, plaster cast from original ivory recently in the Fountaine collection), his left hand holds the leash of his dog. High up in the right-hand background is a labourer with a Flemish *botte*, or wooden cradle, filled with chumps and sticks, upon his back, coming out of the wood; before him walk two dogs, one of which carries a pack or cloth over his shoulders. Still higher up is a windmill, towards which a man bearing a sack is walking.

In both these pieces, which were wrought for the hangings of the same chamber, the drawing of the figures, with the accessories of dress, silks, and even field-flowers, is conventional; notwithstanding stiff looking forms, the intentions of the gestures are well conveyed. The plants and flowers, as is often the case with Flemish tapestries of this period, are carefully rendered, and the grouping well managed; altogether, they are valuable links in the chain for the study and illustration of the ancient art of tapestry making.

WALL HANGING of tapestry woven chiefly with coloured worsted and silken threads upon flax or string warps, with a figure composition set in a border of Gothic foliated scrolls, amongst which are birds on a blue ground; shields of arms at the corners. The figure composition, which is framed in a late Gothic doorway or opening, represents a garden scene with Susannah and the Elders. Susannah, seated upon the edge of stone tank, is washing her feet; to her left, and by a fruit tree which is on one side of the tank, are two Elders in conversation. To the left of the composition is a Gothic fountain; above, in the background, is a female at the entrance to the garden. *Flemish*. Middle of the 16th centy. H. 13 ft., W. 10 ft. 10 in. Bought, 1907. 546.–1872.

The design of scroll border and birds is similar in treatment to the patterns in the embroidered linen covers, 4457.–1858 and 4461.–1858. The enrichment of the fountain and the representation of its marbles are similar to those in the pedestal from which Cupid is falling in great tapestry hanging “Triumph of Chastity,” No. 440–1883. The shield, with fleurs-de-lys at left corner of border, is of needlework in long stitch.

WALL HANGING (fragment) of tapestry, woven with coloured worsteds on string warps, with symmetrically scattered, repeated bunches of flowers. *German*. 16th centy. Square, 21¼ ins. Bought (Bock coll<sup>n</sup>).

1342.-1864.

“The flowers are mostly crimson-shaded pink, some are, or were, partly white, and seem to be made for sorts of the pentstemon, digitalis, and fritillaria.”

A fine specimen of this character of flowered tapestry is to be seen at Berne. (See also p. 121 of Mr. Muntz's History of Tapestry.)

WALL HANGING (panel) of tapestry, woven with coloured worsteds upon flax or string warps, with a standing figure of St. Ambrose mitred and bearing his crozier. The border on each side of the figure consists of a hanging garland of fruit. *Italian (Florentine)*. 16th centy. 5 ft. 10 in. by 2 ft. 6 in. Bought, 96*l*. 846.-1884.

WALL HANGING of tapestry, woven with coloured silks and worsteds on flax or string warps. The design represents a woodland and landscape scene with an archery contest (see part of 129.-1886); to the left, in foreground, a goat springing forward, a snake biting its udder; to the right a badger (?) with a snake in its mouth. The border pattern consists of bunches of fruits and flowers intermixed with allegorical figures (male and female). Architectural accessories, ornamental scroll devices, medallions, &c., arranged symmetrically in balanced order to form horizontal and vertical series. In centre of upper border a shield, quarterly, one and four argent, an eagle displayed, sable; two and three argent, three bendlets azure. *Flemish*. 17th centy. H. 7 ft. 8 in., W. 14 ft. 2 in. 20*l*. 127.-1869.

See also 128-130-1879.

WALL HANGING of tapestry, woven with coloured silks and worsted on flax or string warps. The design represents a park-like scene with figures, horsemen, men, and dogs taking part in a boar hunt. The pattern on border consists of bunches of fruits and flowers, intermixed with allegorical figures (men and women), architectural accessories, and formal ornamental scroll devices, arranged to balance one another in horizontal and vertical series. In centre of upper border a shield quarterly, one and four argent, an eagle displayed sable; two and three argent, three bendlets azure. On the blue selvedge, towards left hand, below the lower border, is the

Brussels factory mark—a shield between two B's.  
*Flemish.* 17th centy. H. 7 ft. 4 in., W. 11 ft. 2 in. 20l.  
 128.—1869.

These tapestries, 127 to 130.—1869, are marked with a cypher, evidently that of the maker, J. F. van den Hecke, of Brussels.

WALL HANGING (two pieces joined together) of tapestry woven with coloured silks and worsteds on flax or string warps. The design represents a park with trees and landscape in distance; to the right is a garden with arcades on two sides of it. It is laid out with flower beds and an ornamental tank, in centre of which is a sort of temple or *pergola*, under which persons are feasting. In foreground on right is a peacock, and a companion bird is upon a branch of a tree to the left. (The left side of the tapestry is made up with a fragment from some other hanging, in which a scene with archers is shown. See 127—1869.) The border pattern consists of bunches of fruits and flowers, intermixed with allegorical figures (male and female), architectural accessories, ornamental scroll devices, medallions, &c., symmetrically arranged in balanced order, to form horizontal and vertical series. In the centre of upper border is a shield, quarterly, one and four argent, an eagle displayed sable; two and three argent, three bendlets azure.  
*Flemish.* 17th centy. H. 7 ft. 5 in., W. 14 ft. 10 in. 20l.  
 129.—1869.

(See also 127—130.—1869, which, with this, is part of series of similar tapestries.)

WALL HANGING (two pieces joined together), of tapestry woven with coloured silks and worsteds on flax or string warps. On the right, the portion of a design showing a river and boating scene with tower and inclosed garden on opposite bank. On the left is part of a hunting scene in a wooded glade. The design on the border, made up of various pieces of similar pattern, consists of bunches of fruits and flowers, intermixed with allegorical figures (male and female), architectural accessories, ornamental scroll devices, and two escutcheons on upper border.  
*Flemish.* 17th centy. H. 7 ft. 8 in., W. 13 ft. 1 in. 20l.  
 130.—1869.

See also wall hangings, Nos. 127, 128, and 129—1869.

WALL HANGING of tapestry, woven with coloured worsteds, and with silken threads occasionally introduced, upon flax or string warps, representing Christ's charge to St. Peter,



after the cartoon by Raphael. *English*; perhaps from the Soho Manufactory. 17th centy. H. 12 ft., W. 17 ft. 1 in. 11l. 189.-1864.

The tapestry has been a good deal restored.

WALL HANGING of tapestry woven with coloured silks and gold thread upon fine warp threads, with a landscape scene, groups of men, women, and children, &c. At the top to the left above a balustrade is a man riding a flying horse or dragon. To the right is a chimerical bird. The groups of people are scattered above one another over the piece; some are watching the approach of the chimera, others are walking or sitting by small hillocks, fruit, and flower trees. A man is riding a brown horse, two women are displayed at the window of part of a house, clumps of rough rock work in the lower part. Bordered with silk damask. *Chinese*. 19th centy. L. 7 ft. 6 in., W., 6 ft. Bought, 40l. 437.-1882.

The tapestry weaving in this piece is of delicate texture.

HANGING or CARPET of tapestry woven with coloured wools on string warps, with pattern of concentric diamond-shaped bands of various colours, set upon a blue ground diapered with debased leaf forms. The border with continuous pattern of debased symmetrically arranged blossom, leaf, and stem forms. *Turcoman*. 17th or 18th centy. 11 ft. 8 in. by 9 ft. Bought, 3l. 10s. 456.-1884.

BENCH COVER of woollen tapestry weaving, called "Bänkadrätt," made by peasant of the province of Skåne, Sweden. The method of work is called "rödlakan." The pattern consists of a series of transverse bands containing blossom forms, some of which encircle birds; in others small trefoils appear on the petals; some are treated hexagonally and surround human figures. *Swedish*. Dated 1787. L. 15 ft. 2 in., W. 23 in. Bought, 18l. 335.-1882.

CHAIR SEAT of tapestry (two pieces), woven with coloured worsteds and silk threads upon string warps with a 17th century English representation of a landscape scene with the meeting between a king and a queen (? Solomon and the Queen of Sheba or Queen Esther and Ahasuerus), within a border of fruits and flowers, fringed with green. *English*. 17th centy. 20½ in. by 18½ in.; a. 20½ in. by 18 in. Bought, 5l. 1429, 1429a.-1871.

CHAIR SEAT of tapestry woven with coloured worsteds upon flax or string warps. The pattern consists of a central, ornamental-shaped panel (Louis XV.) with a bunch of flowers on white ground. This panel is surrounded by a blue ground upon which are detached floral sprays. *French*. About 1860. From the Beauvais manufactory. 2 ft. 9½ in. by 2 ft. 8 in. Given by H.I.M. the Emperor Napoleon III. 7927.-1862.

CHAIR SEAT of tapestry woven with coloured worsteds upon flax or string warps. The pattern consists of an ornamental-shaped panel (Louis XV.) with a group of flowers on white ground, surrounded by an outer ground of pale blue. *French (Aubusson)*. About 1860. H. 2 ft. 11½ in., W. 2 ft. 3½ in. Manufactured and given by Messrs. Réquillort, Roussel, and Chocqueel (International Exhibition, 1862). 8225.-1863.

CHAIR SEAT of tapestry woven with coloured worsteds upon flax or string warps. The pattern is set upon a yellow scalloped panel, and consists of a balanced arrangement of garlands, scalloped draperies, and two goat-headed grotesque forms (Louis XIV. in style). Designed by Mons. Diéterle. Framed. *French (Beauvais)*. 1872. Sight measure, H. 2 ft. 10 in., W. 3 ft. 2½ in. Given by M. le Ministre de l'Instruction et des Beaux-Arts, France. 187.-1881.

CHAIR, carved and gilt wood, the seat and back covered with panels of tapestry woven with coloured worsteds and silks. *French (Beauvais)*. Period of Louis XVI. H. 3 ft. ½ in. Jones Bequest. 1086.-1882.

COVER OR RUG of worsted tapestry-made fabric, with panel, flanked by bands of debased blossom forms arranged vertically and repeated, and containing repeated grotesque double-headed eagles worked with worsteds run into the tapestry weavings. *Italian (Abruzzi)*. 18th centy. 3 ft. 2½ in. by 1 ft. 5 in. Bought, 6s. 559.-1884.

COVERLET, "Täcke," of tapestry-made fabric, figured, with geometrical patterns in horizontal bands of coloured wools run into the ground, made by peasants of the province of Skåne, Sweden. The mode of weaving is called "krabbasnår." *Swedish*. End of 17th centy. L. 5 ft. 6 in., W. 3 ft. 5½ in. Bought, 2l. 356.-1882.

See somewhat similar specimens from the Abruzzi, No. 558.-1884.

PANEL of tapestry woven with coloured worsteds on small warp threads, representing a basket of flowers on a polished marble slab. Signed, Dangoisse, 1830, with inscription: *Basse lice a fendroit. Beauvais.* Framed and glazed. 19 $\frac{3}{8}$  in. by 15 $\frac{3}{4}$  in. Jones Bequest.

889.-1882.

PANEL of tapestry woven with coloured worsteds upon string warps, of the Holy Family, after the painting by Raphael in the Louvre. *French (Gobelins).* About 1860. H. 6 ft. 11 in., W. 4 ft. 9 in. Given by H.I.M. the Emperor Napoleon III.

7926.-1862.

PANEL (? for a fire screen) of tapestry woven with coloured worsteds upon string warps. The ornament consists of an oblong frame of stem and leaves, inclosing a white ground upon which is a group of flowers and leaves; around this is an outer ground of pale blue. *French.* About 1860. From the Beauvais manufactory. 24 $\frac{1}{2}$  in. by 26 in. Given by H.I.M. the Emperor Napoleon III.

7928.-1862.

PANEL (pair of small horizontal) of tapestry woven with coloured worsteds upon string warps. A horizontal spray of flowers is set on a white ground in an oblong quatrefoil panel, around which is a pale blue ground. *French.* About 1860. From the Beauvais manufactory. 12 in. by 7 $\frac{3}{4}$  in. Given by H.I.M. the Emperor Napoleon III.

7929 and 7930.-1862.

PANEL of tapestry woven with coloured worsteds upon string warps, of "The Visitation" by Ghirlandajo in the gallery of the Louvre. Signed, "Ed. Flament," and dated 1874-6. *French (Gobelins).* H. 7 ft. 2 in., W. 7 ft. Given by M. le Ministre de l'Instruction Publique et des Beaux Arts, France.

185.-1881.

PANEL of tapestry woven with coloured worsteds upon string warps, displaying a horizontally arranged garland of flowers and butterflies on a grey ground. Designed by Mons. Chabal-Dussergey. *French (Beauvais).* 1877. H. 3 ft.  $\frac{1}{2}$  in., W. 11 ft. 3 $\frac{1}{2}$  in. Given by M. le Ministre de l'Instruction Publique et des Beaux Arts, France.

186.-1881.

SCREEN, carved and gilt wood, with panels of tapestry woven with coloured worsteds upon string warps, with small

garlands of flowers, framing a central bunch of flowers.  
*French (Beauvais)*. Period of Louis XVI. H. 3 ft. 6 in.,  
 W. 2 ft. 4 in. Jones Bequest. 1202.-1882.

SPECIMENS of tapestry woven with coloured worsteds upon string warps. A frame containing 11 specimens of the work produced by the pupils of the National Manufactory at Beauvais, in their 1st, 2nd, and 3rd years. *French*. (Paris Exhibition, 1878). H. 4 ft., W. 5 ft. 2 in. Given by H. E. Monsieur Bardoux, Ministre de l'Instruction Publique, des Cultes, et des Beaux Arts. 719.-1878.

The patterns are of comparatively simple forms. The last specimen, done by a pupil in his 3rd year of instruction, consists of a small bunch of flowers treated realistically.

SPECIMENS of tapestry woven with coloured worsteds upon string warps. A frame containing 8 specimens of the work produced by the pupils of the National Manufactory of the Gobelins. *French*. 1878. Frame, H. 5 ft. 8 in., W. 7 ft. 6 in. Given by H. E. Monsieur Bardoux, Ministre de l'Instruction Publique, des Cultes, et des Beaux Arts. 30.-1879.

The subjects and ornaments represented consist of human figures, drapery, flowers, an ornamented mask on panel, a green horeysuckle border, and various shades of coloured worsteds.

WALL HANGING or CARPET of worsted tapestry, displaying groups of figures illustrating the history of Herodias. The forms throughout are angular and debased in rendering. From Vaage in Guldbrandsdalen. 6 ft. 5 in. by 4 ft. 2½ in. *Norwegian*. First half of 17th centy. Given by the Directors of the Museum of Art Industry, Christiania. 786.-1884.

---

## Tapestry Weaving applied to Articles of Costume.

DRESS (small fragment of) of mixed fabric, woven with red silk and gold thread and red silk warp. The pattern consists of a series of rude-shaped golden panels formed between intertwisting red bands. Upon the lower golden panels are debased tree forms. In the upper panels are debased triple branch blossom sprays. The blossoms are of coloured silks done in tapestry-weaving after the manner of the small coloured ovals along the border of specimen No. 8227.—1863. *Saracenic*. 12th centy. 11 in. by 5 in. Bought (Bock coll<sup>n</sup>). 8229.—1863.

This specimen is said to be similar to an Imperial robe at Vienna made in 1133.

See remarks upon 8227—1863.

It should be noticed that the distinction between ordinary weaving, in which the warp and shuttle thread are equally visible, and tapestry-weaving, in which the warp threads are entirely covered over with the weft, is, in specimens like these (8227—1863 and 8229—1863), scarcely discernible on account of the delicate quality of both warp and weft threads. A careful comparison of the various parts of these specimens, however, reveals this distinction; at the same time the irregular lay of the weft threads in the ordinarily woven parts, whilst displaying a certain kind of ingenuity, affords evidence that the mechanical means by which regular series of parallel weft threads could be obtained, were not of so perfected an order as those which later Sicilian weavings display. Specimens such as (8227—1863 and 8229—1863) serve to illustrate an evolution of the process of weaving elaborate patterns with shuttles, in a loom, from the simpler process of tapestry-weaving. (See remarks in introductory note to section of woven tapestry and embroidered Egyptian textiles.)

DRESS (small fragment of) of mixed fabric. The red silk ground and small ovals along the border of fair green and pink silk are woven in the tapestry-weaving process upon double warp threads of yellow silk. The pattern, which consists of intertwining stems forming repeated oval shapes inclosing (?) an M ornamented with triple blossom devices and groups of scrolls, is worked with gold threads into the warp, possibly with a needle. *Saracenic*. 12th centy. 10½ in. by 7 in. Bought (Bock coll<sup>n</sup>). 8227.—1863.

Dr. Bock states that this specimen is similar to an Imperial robe at Vienna made in 1133.

The border of intertwisted stems, which inclose small ovals wrought in coloured silks, is similar in make to borders ornamented with debased animal forms along a fragment of silken material in the British Museum, which came from the Arab village of Sakkarah in Lower Egypt. This last-named specimen would appear to be of Saracenic manufacture possibly of the 11th century. Its ornamentation connects it with certain of the earlier worsted and flaxen tapestry weavings made by Copts. (See section of tapestry-woven and embroidered Egyptian textiles.)

WAIST BELT of tapestry woven with coloured wools on stout flax threads. The pattern consists of repeated crosses set in rectangular shapes. From the district of Telemarken. *Norwegian*. 18th centy. 6 ft. 9 in. by  $2\frac{3}{4}$  in. Given by the Directors of the Museum of Art Industry, Christiania. 807.-1884.

---

# EMBROIDERIES

AS APPLIED TO

COSTUME AND TO ARTICLES OF USE OTHER  
THAN COSTUME.

---

## INTRODUCTION.

---

### PLAN OF CATALOGUE.

THE Catalogue of Embroideries has been compiled in two distinct sections, the first relating to embroideries applied to costume, the second relating to embroideries applied to articles of use other than costume. The first section includes descriptions of apparels to ecclesiastical vestments, belts, boots, borders for skirts, caps, chasubles, capes, dalmatics, gloves, hoods, jackets, lappets, maniples, mittens, orphreys, robes, ruffs, scarves, shoes, sleeves, stoles, tunics, veils, waistcoats, &c.; whilst the second contains those of altar frontals, banners, borders, burses, carpets (of needlework), caskets, cases, chalice veils, corporals, covers, coverlets, curtains, cushion covers, figures of saints, lectern cloths, mats, napkins, panels, pillow cases, pincushions, pouches, purses, saddle cloths, samplers, towels, table

covers, wall hangings, &c. Such an enumeration as this gives an immediate impression of the many purposes to which embroidery has been put, and leads one to place the consideration of quality in workmanship and of materials employed in the service of embroidery at a rather more important level than that of knowledge of periods or various nations connected with an historical development of the art. To invite attention in this manner to the subject, the descriptions of the specimens in the Collections at the South Kensington Museum have been compiled first with regard to the use of each article; secondly, in respect of the stitches and materials with which it has been made; and, thirdly, as to the scheme of pattern expressed by them. The more conjectural business of giving country and date of production for each specimen has been attempted after comparing like with like, and wherever possible, taking information from authentically dated objects of art. Amongst works of reference which have been consulted, the late Dr. Rock's Catalogue of a section of the existing Collection of Embroideries in the Museum and several notes upon the same and other specimens, lately written by Canon F. Bock have yielded valuable information, much of which has been incorporated into the notes and descriptive labels forming the Catalogue. At the same time it is perhaps right to say that some few of the conclusions arrived at, as to country and date of production, show curious divergences of opinion not only between both the learned gentlemen above named, but also between them and other writers.

#### ANTIQUITY OF NEEDLEWORK.

Ever since man has been known to exist, and even before homogeneity had drawn individuals together into nations of whose growth and development there are records, needle-



work has been done. Successive phases of the needle as made of bone, wood, and metal, correspond with successive stages of human civilization. When, therefore, we begin to investigate the patterned needlework of an early historic nation such as the Assyrians, to whom a metal needle was known, it is not surprising to find evidences of an art or practice apparently perfected so far as was possible under the then existing conditions. The comparative bulkiness of the Assyrian needle may have been a factor of conditions which prevented the birth at that time of embroideries so remarkable for plenteous elaboration of stitchery as those of the 13th and 14th century in Europe. Similarly, methods developed in the 15th and 16th centuries, which, differing from those of immediately earlier times, probably owed much to the advance made in the manufacture of fine steel needles. Without these and with merely a sort of bone or bronze skewer, such delicate productions as needlepoint laces, for instance, could not have been feasible. And yet with the needle in its modern perfection, the bulk of embroidery produced at the present day is on the whole devoid of that peculiar quality, which monastic devotion and skill secured for needlework of the middle ages.

#### ORNAMENT EXPRESSED IN NEEDLEWORK.

Ornamental effects of embroidery vary according to the character and skill of the people practising the art, and bear a relationship to the method of their expression similar to that which connected sense and its refinements do to the mere faculty of utterance by voice or by signs. As in faulty utterances we may have refined and well connected sense, so in poorly executed needlework we may detect an ambition to make beautiful ornament; the reverse of these conditions is also noticeable. A man for instance may have the faculty of musical speech and be incapable of using it for anything

better than pure nonsense. So too with embroidery, egregious patterns may be worked faultlessly. Standard examples of complete art are therefore those of fine skill expressing beautiful feeling and sense.

### STUDY OF EMBROIDERY.

Hence the study of the specimens of embroidery described in the Catalogue turns, as does the study of all works of art, upon a power to discern and appreciate skill in employing methods by which offsprings of the sentimental and intellectual faculties are expressed. Without practical experience of the difficulties which have to be surmounted before anything worthy the name of skill has been acquired, study is incomplete, although some degree of useful interest may be aroused by forming even a superficial acquaintance with certain methods, the employment of which involves skill. With this aim the following suggestions are given here in respect of skill, the classification of certain broadly distinguished stitches and methods of using them, and an analysis of ornament and pattern.

### SKILL IN EMBROIDERY.

Skill is evidently not the peculiar attribute of any one set of people at any one time. In its few and most perfect productions it marks the individual: whilst an ampler display of an average degree of skill emanates from groups or bodies of workers following leaders, making few, if any, departures of their own accord. In this latter aspect a level of skill in embroidery, for example, may be seen to show itself with as much distinction in the majority of the Egyptian tapestry woven and embroidered textiles as it does in many Persian linen napkins of drawn thread work, Japanese coloured silk covers, old English

canvas samplers, Flemish and Italian copes, and chasubles with golden panels figured with saints, and Indo-Portuguese coverlets, mazy with representations of events taken from European mythology and the Bible. A summarised collection of this sort can of course be classified into groups to which certain similar ornamental features are common. A peculiar *air de famille* stamps each of such groups, and is sometimes termed style. But there are other attributes in groups of, as well as in, individual works of art, to which the term style in another sense is applicable. Without now discussing style, either in its connexion with completeness of workmanship, or as applying to an uniformity or particular fashion, one may briefly consider stitches and methods of needlework which are observable in embroideries.

#### CLASSIFICATION OF STITCHES AND METHODS OF USING THEM.

Embroidery may be shortly described as the ornamental enrichment by needlework of a material. It may be classed into two broad divisions, the one of embroidery done on one face only of a material, the other of embroidery done with equal finish and effect on both sides. A cursory glance over the collection may create an impression that a great variety of stitches has been invented and used in the course of time. Almost all, however, may be found to belong to one or other of the generic types of stitches included in the following classification shown in this diagram (Figure I.).

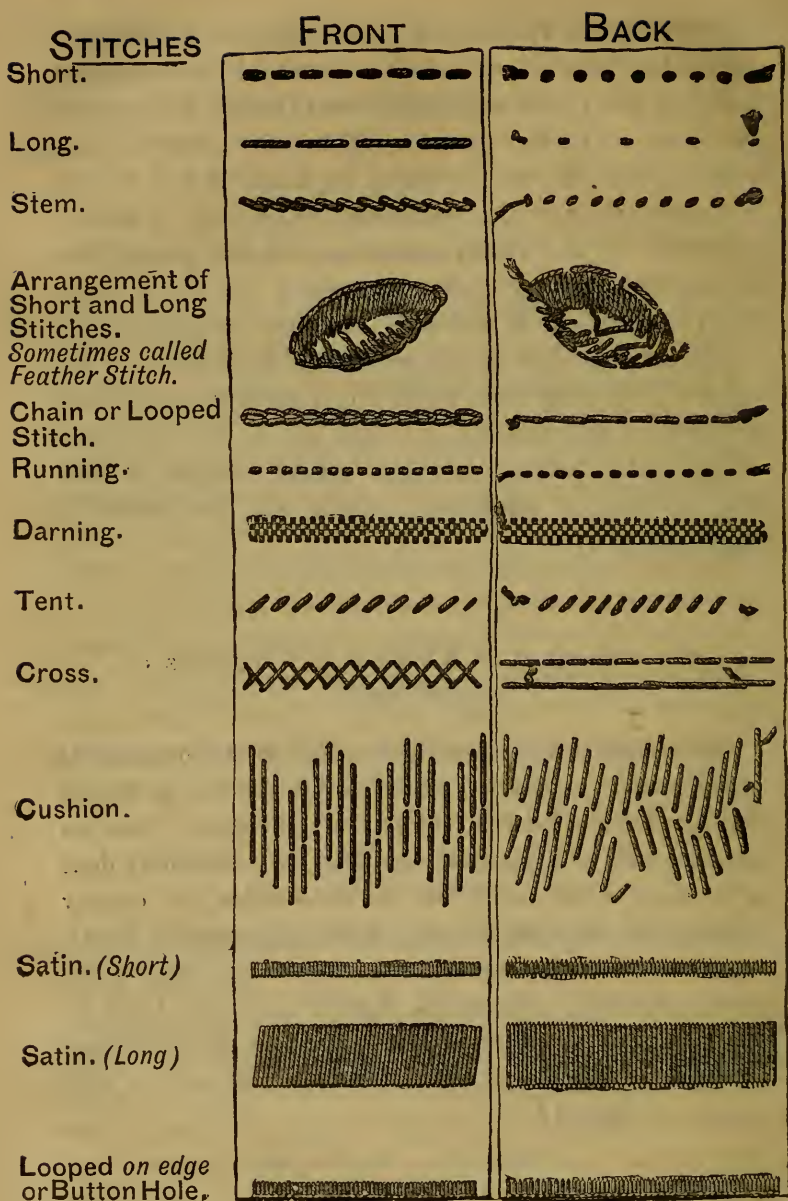


FIGURE I.

Back and front views of the same stitches are given to illustrate how a certain class of stitch produces either similar and varied effects on both sides of the material into which it may be worked. A greater number of stitches can be worked for display on one side of a material only, than for equally good effects on both sides. Darning, satin, and buttonhole stitches respectively produce the same effects on back and front of a stuff. There are other methods of using thread in needlework, with the same results back and front; but these uses of threads can hardly be called stitches, they more nearly resemble twistings and inter-twistings. For instance, much of open patterned, drawn threadwork is done by tightly twisting or whipping other threads around the threads which have been left, undrawn, in the material. The appearance of such work is the same back and front. The simple whipping of threads, to give clear definition to the reticulations, which result from drawing out certain threads from a material, is shown in Persian embroideries, such as napkins, &c. (see No. 2381.-1876). The broader bands, inclosing the openwork in that specimen, are worked with what is termed a tapestry weaving stitch, which consists of intertwisting thread between groups of either the weft or warp threads of a material, with an effect something like that of willow work. Cretan, Swedish, and English embroideries (Nos. 655.-1877, 668.-1877, 366.-1882, 369.-1882) contain samples of this stitch.

The conversion of a woven fabric into a sort of net is alluded to in Lucan's *Pharsalia*, Book X, and was done by embroiderers on the Nile hundreds of years before it appears in 16th century Italian or any such work as that noticed above. Lucan does not mention any method of embroidery in connexion with this drawn thread work. Still, it appears that survivals of this ancient practice of drawing threads from a material in order to have an open reticulated base upon which to embroider may

be traced in the drawn thread and cut works, commonly known as Greek laces, made in the islands of the Grecian Archipelago, and as Italian reticella of the 16th century. In most of these, however, button-hole stitches are cast over the undrawn threads, imparting a more rigid appearance to the work than that of the whipped threads. Button-hole stitching indeed is the principal stitch in needle point laces.

Another class of embroidery upon open reticulated ground, but often worked for display on one side only, is square meshed net worked with coloured silks in darning and satin stitches, examples of which occur in Italian, 16th century, curtains or hangings (Nos. 5664, 4664A.-1859). But this again is clearly an offshoot of earlier darning upon netted grounds, "lakis," or "punto a maglia," in which the effect on both sides is nearly the same.

In referring to the section of needle work done for display on one side only, it is necessary to mention certain ways of stitching materials on to a ground in contradistinction to embroidering threads into a ground. Amongst the former occur methods of sewing together ornament cut out of stuffs. This is a class of patch work and may sometimes suggest inlaid work, as in specimens No. 841 and 839.-1847. Patch work, although akin to *appliqué* work, is different from it, for *appliqué* work means that the details of a pattern are cut out of one stuff and then stitched down to some other material which shows up as a back ground. Frequently the cut pieces (*appliqués*) are edged all round with stitches or with a cord, as in Spanish chasubles, Nos. 274.-1870 and 284.-1870, and many orphreys of the 16th century.

This principle of sewing one material upon another is of old date, and underlies the heavy golden enrichments so noticeable in ecclesiastical vestments. The sumptuous gold embroidery upon velvet from Lucknow and Hyderabad

belongs to the same category. In these, gold threads are sometimes laid upon a backing of canvas. This is called "couching." The separate "couchings" are then applied to the silken or velvet grounds. But in making these separate couchings it is not always a question of simply stitching a series of gold threads to a surface. Sometimes little paddings are used between the gold thread and the under materials, so as to get an effect of relief. This is frequently the case when the gold couching is worked directly on to richer material instead of the backing alluded to. Sometimes too the stitches to hold the gold threads down are so taken that patterns and diaperings are produced by them upon the surface of the couchings.

An example of couched gold threads is seen in the fragment No. 8232.-1863, of 11th century Byzantine embroidery taken from the border of a tunic now preserved in the Maximilian Museum at Munich and reputed to have been worn by the Emperor Henry II. The figure of an angel (8568.-1863) of 12th century German work is another specimen of early "couching." A development of this sewing down of gold threads upon the face of a material is shown in works of the 15th century, such as the copes Nos. 8354.-1863, 1452.-1871, chasuble 7788.-1862, orphrey 8641.-1863 and many similar pieces. Flemish and Italian "couchings" from about 1460 to 1520 are as a rule typical exponents of this sort of work. Spanish embroiderers are often credited with having produced considerable quantities of couched gold and silver thread works in the 16th and 17th centuries, and this no doubt is the case in respect of showy and disproportionate relief scroll patterns; in rendering which, rods and plates of actual metal would have been more suitable than gold thread needle-work.

But couching or sewing threads on to a surface of stuff is not exclusively confined to gold threads. Couchings and

flat layings with silk threads and cords, gimps, and such like, are to be met with, especially in Japanese embroideries (see covers No. 92 and 97, 1884); whilst in European embroideries of corresponding character fine silk threads have been used by Italian, German, and French workers of the 17th century, by whom effective pieces, such as wall hangings (Nos. 289 to 289 c. 1870 and 180, 181.—1869) have been made. The couchings in these are flat, and may consequently be classed as “laid” embroidery.

The loading of a textile with embroidery modelled in relief is a development of “couchings.” Specimens such as the German 16th century orphrey (1752.—1869, and 1754.—1869,) the Japanese panel (701.—1868), and grotesque English mirror frames and panels for workboxes in stump work, of the 17th century (351.—1886, 892.—1864, 128.—1878), illustrate this sort of embroidery.

Quiltings form another group of works in some of which a relief effect is imparted, as in a blue silk coverlet or quilt (No. 349.—1886) with a somewhat elaborate and padded pattern wrought possibly by an Indo-Dutchman. The padding beneath the blue silk is wadding, and this method of using such materials is mentioned in Terry’s Voyage to the East Indies in 1655. He speaks of the Indians “making excellent quilts of satin, lined with taffeta, betwixt which they put cotton wool, and work them together with silk.” For other examples of relief quilting, portions of white linen waistcoats, English 18th century, Nos. 1090.—1869, may be referred to, in which cords instead of wadding are stitched between the linen and its lining.

Notwithstanding the apparently considerable variety of embroidery and modifications of stitches to be found in the specimens forming the Museum Collection, it will be seen that the principal or underlying characteristics in methods of taking stitches may be identified with one or other of those of the type stitches given in the diagram on page 6. Many names, as of localities, or of purely



fanciful creation, have been given to respectively different and even precisely similar variations in using those generic or type stitches. This has occasioned some perplexity amongst those who, to identify characteristics, rely upon names rather than upon a perception of technical features of embroidery. The foregoing notes upon stitches, and methods of using materials, are therefore offered to suggest means by which stitches, &c., may be examined, analysed, and recognised.

#### ANTIQUARIAN NAMES OF STITCHES.

In his remarks upon embroidery, made from an antiquarian point of view, the late Canon Rock drew up a classification of stitches by means of certain titles in Dugdale's "History of St. Paul's." There as well as in old records, inventories, and such like, he found mention of classes of work such as *opus Anglicum*, *opus plumarium*, *opus pulvinarium*, *opus pectineum*, and *opus consutum*. The association of those titles with the 13th and 14th centuries in this country shows that embroidery, like many other arts, missal painting and architecture for example, was in full practice at these periods, but beyond this no value in conveying precise or technical knowledge attaches to them. No authorities clearly show what the *opus Anglicum* for instance really was, whether it was a series of chain, or split stitches worked in a spiral or a number of close lying short stitches similarly arranged. Some say the needlework when finished was rubbed or pressed down with the heated knob of an iron rod, others that it certainly was not. Another authority says it is beadwork. Canon Rock decides that the faces and bodies of the figures in the Syon cope, No. 83-1864, are of *opus Anglicum*. This kind of stitch however prevailed during the 13th and 14th century, if not rather earlier in Europe. The vestments at Anagni, possibly of Italian work, and

some of the 13th century, are in many parts worked with this so-called *opus Anglicum*. The panel, No. 4216.-1857, in which groups of figures are portrayed, contains exactly similar needlework, and it might appear that a peculiarity of this so-called *opus Anglicum* is a chain stitch or a stitch closely resembling chain stitch. It would be misleading to say that all the embroidery which has been called *opus Anglicum* was of English origin. It is more likely that the title, being a sort of general term, was used because a good deal of embroidery was made at the period in England. Chain stitch, whether it be the peculiarity of *opus Anglicum* or not, appears in embroideries from China, Persia, and India, where its adoption was unlikely to have been the result of European influence.

*Opus plumarium* is another purely fanciful and non-technical term, and one moreover which has been fully discussed by Lady Marian Alford in her book "Needlework as Art." If it means a series of stitches of equal length, taken so as to lie close together, giving an appearance like the surface of a feather or wing, then it may apply to satin stitches or long stitches, or even that mixture of long and short stitches which in recent times has been called crewel stitch.

*Opus pulvinarium* cannot be identified with any particular stitch. It was a general term for the stuffs commonly used for cushions or pillows; it is not, however, to be accepted as applying solely to such stitches as tent and cross, or an arrangement of long tent stitches worked upon canvas and known as cushion stitch. Covers for cushions and pillows were, in olden as they are in modern times, of different materials decorated or not necessarily embroidered.

*Opus pectineum* is no doubt a more strictly technical term than any of the previously named Latin titles. As work done with a comb, the term may have had reference to weaving, in which the compression of the wefts into the warps is done with a sley or comb-like instrument, but it

has no special significance in connexion with needlework. This is not the case with *opus consutum*, which is work stitched together. This stitching together may imply a class of embroidery in which bits of material were stitched together as in patch or applied (*appliqué*) work. Hence the term has sometimes been too readily adopted for all classes of cut-out work for the which the chief materials are first cut out before being sewn together. But for two thousand years, and more, before *opus consutum* appeared in the descriptive nomenclature of mediæval inventories, stitching materials together to form a patchwork was an embroiderer's practice in Egypt, and of this no more interesting evidence has been brought to light than that which in 1881 supplied Mr. Villiers Stuart with the title of his book "The Funeral Tent of an Egyptian Queen." The canopy of this funeral tent was discovered in the course of excavations at Deir-el-Barhari in Egypt. This extraordinarily interesting specimen of patchwork is figured in a large coloured plate which accompanies Mr. Villiers Stuart's book. He writes that it is made of thousands of pieces of gazelle hide stitched together with coloured threads. The colours of the several pieces are bright pink, deep golden yellow, pale primrose, bluish green, and pale blue. Vultures hieroglyphics, with diaperings of daisy blossoms (a favourite Assyrian device), borders containing goats, scarabs, and repeated fringe device, are the principal details to which the bits of gazelle hide have been shaped. Arranged in a symmetrical order they compose the pattern of this canopy, the production of which Mr. Stuart was able, from various data, to fix at 980 B.C. It was wrought for a queen who was mother-in-law to the Shishak who besieged and took Jerusalem three or four years after the death of Solomon.

#### ANALYSIS OF ORNAMENT.

A few short and general remarks upon ornament and pattern in embroidery may perhaps now be suitably

offered. Any ornament or pattern, the constructive elements of which can be determined must obviously have been produced upon some plan or system. An analysis of such plan, appears to furnish us with principles for future guidance. It does not, however, necessarily follow that what we take to be the principles involved in scheming a pattern have been foreseen and adopted with deliberation by its producer. Ornamental results may be given us by either the sublimest genius or the barbarian. In the one case an indescribable subtlety in invention and treatment is felt to pervade the work and may transcend principles and schemes; whilst in the other, the signs of compliance with principles and rules have an air of intuitive or limited appreciation.

From the beginnings of, and up to different climaxes in, man's art to make ornament, the results have been varied, reflecting phases of ingenuous and conventional treatment influenced by degrees of imagination and feeling. These results or patterns consist of marks or shapes arranged singly or in groups within a certain space, sometimes with, and at other times without, regard to the particular limitations of the space. A picture may be regarded as a panel of pattern. It expresses a painter's or draughtsman's conceptions of animate or inanimate objects grouped together in a harmony, or otherwise, of forms and colours, and usually conveys some idea of life or natural effects. In some pictures scheme, arrangement, or compliance with principles gives place almost entirely to literal or realistic representation of objects, scenes, or incidents. In others the reverse is noticeable. In patterns upon objects of use, scheme of arrangement, and observance of principles to secure harmony of form and colour predominate or should do so, since the object decorated is destined for an use beyond that of a panel or picture which is produced to please the eye, and not for employment, as an embroidered robe, a painted vase, or a jewelled necklace. The material in

which an object is made, the method of its manufacture or production, its shape, its use alone and sometimes in conjunction with other objects, are all circumstances which may be found to have had an influence upon the ornament of the object in question, whatever it may be. In cases where the character of material, process of manufacture, &c., have been disregarded, it is rarely if ever possible for the cleverest execution to make up for such neglect. The portrait of Napoleon I. (No. 1438.-1874) by Miss Mary Linwood, worked in the earlier part of this century is undoubtedly a remarkable performance in needlework; but in their rivalry with the painters' brush and flowing colours, the needle and strands of coloured worsteds are evidently misapplied. Harmony of form and colour with material and its use, is secured by a designer employing principles in the same way as a writer uses principles of grammar and composition. The beauty or excellence of the result in either case shows the intelligence and power of its producer in using recognised or ascertainable means for arriving at a desired end.

Now, patterns upon all sorts of objects may be classified into two broad sections, the one in which the representation of actual things occurs, the other in which abstract forms are displayed. A line and a dot are perhaps the most simple marks that can be used for a pattern. They occur in primeval and modern patterns, and in those made by primitive people or savages. Although they are not descriptive in setting forth some story or incident they express sense of arrangement. But as old as these primeval lines and dots, are figures of animals scratched on bones, with a facility and fidelity of representation which according to our notions belong more to a trained draughtsman than to so barbaric a creature as the caveman by whom nevertheless these scratched figures were made. They convey an admirable impression of animal life; although the series

of figures and the single figures do not supply such direct evidence that the artist was influenced by a sense of plan or order, as that to be noted in primeval patterns. Thus specimens of early man's art naturally indicate the germs of later and more elaborate developments.

In regard to the composition of pattern, we shall see that arrangement and order hold a first position. To commence an analysis of any piece of ornament one may first examine its details, to see if it be composed of abstract forms or of forms derived from actual objects, or of a mixture of both. Then we may note the arrangement of such forms. A few types of abstract forms are here given.

First we have repeated lines (A)



A  
Universal.

graven on pre-historic pottery; the zig-zag (B, C, D);



B  
Pre-historic.



C  
In various countries.



D  
Pre-historic, North American Indians, New Guinea.

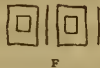
the square (E);



E

the square within a

square (F);



F

Egyptian, Chinese.

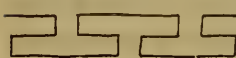
the cross (G);



G

Universal.

and what is commonly known as key pattern (H, I, J, K, L);



H

Tibetan, Grecian.



I

Chinese.



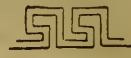
J

Japanese.



K


Lake Dwellings, Switzerland.



Pimos Tribe, Gulf of California.


All these are examples of simple abstract forms used by people of primitive and advanced culture. Certain elabora-

tions of patterns with straight lines are seen as admirably carried out in the fine plaitings and well-ordered carvings of savages as they are in the geometric patterns of the Chinese, Japanese, and those people grouped as Saracenic. Ornament made with circular and curved lines seems to be as early in its appearance as that made with straight lines. The circle and concentric circles are elements in primitive orna-


ments (M);   
 M  
 Assyrian,  
 Bronze age.

By the introduction of a


curved line between a pair of double concentric circle

forms (N) we have the suggestion of a spiral;   
 N  
 Etruscan,  
 Scandinavian.


and this suggestion is carried a stage further by so primi-

tive a being as a native of New Guinea (O);   
 O  
 New  
 Guinea.


In the more complex of these details we may glean a suggestion how ingenuity in combining and arranging the simple elements of which they are constructed would lead to the production of other forms which might eventually grow to be formal imitations of actual things. For instance

here is a series of three diagrams :—The first (A),   
 A

a combination of straight lines, is evidently within the powers of a primitive ornamentist who, from some cause, found pleasure in seeing radiation of lines. The second

(B)   
 B

is also a more fully developed combination of straight lines, and marks his wish to increase

the radiative effect. In the third (c)  he has

added curves to join the ends of his radiating lines and so forms a figure which is exactly like the formal representation of palm trees as sculptured upon early Assyrian bas-reliefs. The principle of radiation and the formality of representation are also exemplified in later ornaments such as the following :—(Figures II. and III.)



FIGURE II.

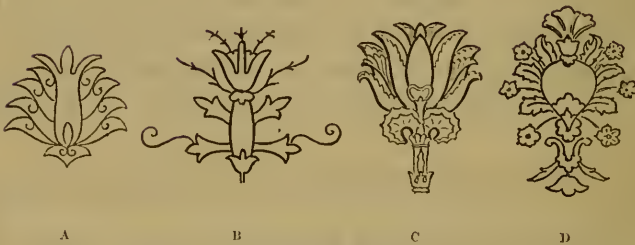


FIGURE III.

Another instance of development from mere abstract forms of geometric construction into shapes which whilst retaining the geometric characteristics become representative of actual things is shown in Figure IV.



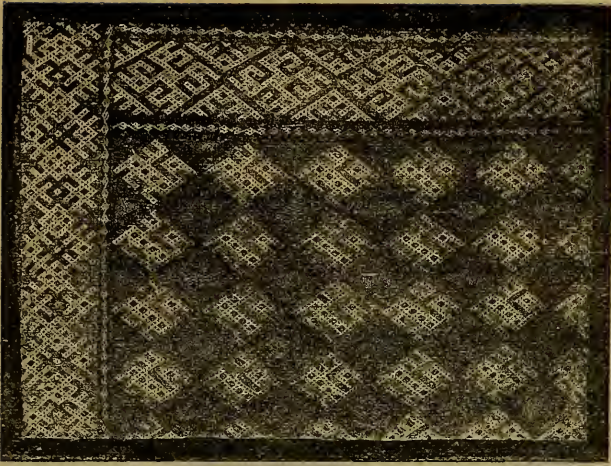


FIGURE IV.

North German Embroidery? 16th century.

Here we find that the device, repeated over the main ground of the piece, is based on the imitation of an animal or bird. The body is an oblong resting on two feet, the head is a square, the beak, neck and tail at the extremity of the body are made up of straight lines.

In the arrangement of details into a pattern, dimensions of space, length, and breadth naturally play an important part. Sense of length operates in producing lengths of horizontal and vertical patterns. Sense of surface, that is of length and breadth, has helped to generate the scattering of forms in combinations of horizontal, vertical, and diagonal series, an arrangement noticeable in diaper or powdered patterns, of which Figure IV. supplies a simple example.

Variation to produce contrast will have been noticed in the series of figures No. II. and III. and a desire in this direction on the part of an ornamentist leads him to apply this principle not merely to the construction of details of which a pattern may be made, but to the bringing together and arranging the details themselves so as to produce a pattern.

Groups of various details are frequently arranged in a balanced order. Both balance and symmetry are generally discoverable in ornamental compositions.

The influence of some one or other of these elements, principles, or characteristics is traceable under the innumerable guises with which intelligence, fancy, and feeling of individuals making patterns, may have expressed it. But whilst such influence may be said to be inevitable to a designer, circumstances of his existence also considerably affect him. Amongst these circumstances are mythology, history, and social customs. Then again there are such circumstances as arise out of a respect for the material and the method in or by which the pattern of the ornamentist is to be rendered. These latter, no doubt, are sometimes overlooked, and in such cases the results, as was pointed out on page 129, are rarely satisfactory.

The foregoing are bare suggestions of what may be derived from analysing ornament or pattern. The quality termed style is frequently claimed to be applicable to groups of kindred ornaments in which similar characteristics predominate. For instance a style in ornament from New Zealand may be said to result from an employment of spiral forms in conjunction with debased human forms, as in Figure V. of a canoc head.

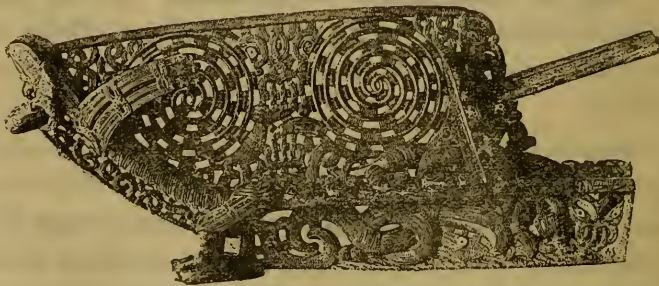


FIGURE V.

In the spirals we may have merely abstract forms, whilst in the heads, feet, and such like we have shapes based upon the representation of actual things. The arrangement of the two spirals with the details between them, proclaims the New Zealander's sense of balance of form. Another instance of what is termed style may be seen in the pattern of a Cretan embroidery, Figure VI.



FIGURE VI.

Silk Embroidery on Linen of Cretan workmanship. Probably 17th century.

Here we have ornament based upon the representation of floral and bird forms, arranged in an orderly manner. The order observed in arranging the ornamental details outweighs their poor quality of drawing.

Style in Scandinavian ornament appears to be based, not so much on beauty of forms as on an ingenuity in scheming interlacements, though this is also an element in other typical ornaments, such as are termed Saracenic and Mohammedan.

Stages showing modifications in original forms, from which an ornament has sprung, may be illustrated by the following small cuts. This Figure VII.



FIGURE VII.

is of a specimen from Scandinavia. The grotesque appearance of the forms in it is not very remote from that of those in New Zealand ornament. The subject in Figure VII. is animal form, and is pronounced by Dr. Hans Hildebrand, Royal Antiquary of Sweden, to be two lions *couchant* and *vis-a-vis*. Pairs of animals arranged in such a way is an old device of Assyrian ornamentists, and variations of it will be found in many specimens of embroidery. A transformation of this lion motive gives us forms intersecting one another as in Figure VIII.

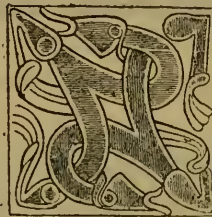


FIGURE VIII.

The rendering of the animal forms Figure VIII. has become still more unlike that the original ornament of which Figure VII. is a deteriorated version. Symmetrical distribution and balance of forms have, however, grown in emphasis. And

these are the predominating features in a further treatment of the motive as shown Figure IX.



FIGURE IX.

Other and later specimens like Figure X.



FIGURE X.

display an increased elaboration in interlacing the lion shapes which have now become scarcely more than a series of bands.

Reviewing in this way a series of such progressive stages may lead us to the conclusion that "style" of ornament as here illustrated is the stamp of free growth under certain conditions, rather than the result of a carefully devised and directed development. To aim at perpetuating style by slavishly copying results can scarcely lead to elevation of style, since the essence of such an effort is to confine oneself to a fixed model, and thus to deaden the senses to an appreciation of the opportunities of existing conditions. On the whole, a better interpretation of "style" as a term, appears to be the quality in art which results from capable execution under the influence of fine feeling. For if style is only to be secured by a close imitation of what has been, then development in artistic achievement becomes relegated to a

secondary position ; and the natural offspring of cultivated sense and dexterous practice, bearing the impress of the circumstances of its birth, is no longer a desirable link in the history of art.

A treatise upon typical classes of pattern as displayed in the Collection of Embroideries would obviously require considerable space, far more than is available here. High interest attaches to the study of successive stages in pattern making, how they developed from and merged one into another. It will, however, be found that they exhibit a vast number of variations played upon one or many of such elementary principles as those briefly glanced at in the foregoing observations.

---

# CATALOGUE.

---

## SECTION I.

### Embroidery applied to Costume.

---

#### APPARELS FOR ECCLESIASTICAL VESTMENTS, &c.

APPAREL (for an ecclesiastical vestment), partly embroidered, with coloured silks in tent stitch\* upon canvas representing the Adoration of the three Kings. *German*. 15th centy. 12 in. square. Bought (Bock Coll<sup>n</sup>). 8308.-1863.

\* The stitches in the green ground are arranged to give the appearance of chain stitch work.

APPAREL (for an amice,) of canvas, embroidered with coloured silk in cross stitch; the pattern of band consists of blossoms between angular stems and leaves, and the centre is edged at both sides with Gothic inscriptions, "Sancta Odilia Sanctus Kylianus Ave regina celo(rum) mater regis." *German*. 15th centy. 15 $\frac{1}{4}$  in. by 3 $\frac{3}{4}$  in. Bought (Bock Coll<sup>n</sup>). 8311.-1863.

APPAREL (for an amice) of canvas, embroidered in satin stitch, with coloured silks and gold thread, with pattern of repeated lozenge shapes filled in with angular devices.† *German*. 14th centy. 14 in. by 5 $\frac{1}{4}$  in. Bought (Bock Coll<sup>n</sup>). 1261.-1864.

† Dr. Rock considered these to be modifications of the ganmadion or fylfot.

APPAREL (for a dalmatic) of crimson satin, with a chalice in the centre between balanced scrolls, severally terminating in baskets of fruit blossoms and dolphin heads. The ornament is worked in couchings of blue silk and silver thread, yellow silk and gold threads, and in gold and silver threads alone, outlined with blue silk cord, and picked out with red silk and gold thread cord. *Spanish*. 16th centy. 22 in. by 8 $\frac{3}{4}$  in. Bought (Robinson Coll<sup>n</sup>). 97.-1880.

APPAREL‡ (for a dalmatic), of crimson satin, with a chalice in the centre between balanced scrolls, severally terminating in baskets of fruit blossoms and dolphin heads. The ornament is worked in couchings of blue silk and silver thread, yellow silk and gold threads, and in gold and silver threads alone, outlined with blue silk cord, and picked out with red silk and gold thread cord. *Spanish*. 16th centy. 22 in. by  $8\frac{3}{4}$  in. Bought (Robinson Coll<sup>n</sup>). 98.-1880.

‡ See similar apparels on Dalmatie 254.-1880.

APPARELS (for a dalmatic), of crimson satin, with applied (*appliqué*) embroidery of gold, silver, and silver and coloured silk threads couched, outlined with gold cord, with balanced arrangement of foliated scrolls terminating in dragon heads; a vase of pears and other fruits in the centre; eagles upon the scrolls. *Spanish*. 16th centy. 22 in. by  $16\frac{1}{2}$  in. Bought (Robinson Coll<sup>n</sup>). 119 and 145.-1880.

APPAREL (for an ecclesiastical vestment), of crimson satin, with gold and silver thread stitched down or laid upon it, and small long stitching of blue silk. The pattern consists of a central roundel with four floriated arms, set on a field filled in with Coptic inscriptions and surrounded with a broad border between two narrower bands; a scroll pattern in the latter, and inscriptions in the former, at each of the corners of which is a circular and cross device. *Christian Coptic*. ? 18th centy.  $19\frac{3}{4}$  in. by  $16\frac{3}{4}$ . Bought, 4l. 1312.-1871.

This specimen (see also the apparel on Robe 1424.-1870) came from the Coptic Convent of Dayr Abou Hanna at Mus'r el Ateekeh, Old Cairo.

## APRONS.

APRON (part of an), of white silk, worked in chain and satin stitch with light coloured silks, and in gold thread layings, with a pattern of repeated vertical arrangements of conventional and naturalistic forms. *French or Italian*. Late 17th centy. 2 ft.  $1\frac{3}{4}$  in. by 18 in. Bought, 1l. 10s. 1150.-1877.

APRON, of linen, embroidered with border pattern along three sides of it in cross stitch with green silk; the pattern consists of repeated vases containing carnations under arcades. Fringed with green silk and white thread



plaited lace. *Italian (Abruzzi)\** 17th centy. 3 ft.  
6 in. by 2 ft. 9 in. Bought, 3*l.* 10*s.* 588.-1884.

\* Compare this character of work with that of No. 231.-1880, called Spanish work.

APRON (?), of linen, worked with red silk in satin stitch (both sides alike), in a pattern consisting of a horizontal band, containing alternations of eagles and formally arranged branch devices; with seven smaller vertical bands containing bird and debased plant forms. *Albanian or Venetian*. 17th centy. 2 ft. 2 in. by 1 ft. 7½ in. Bought, 10*s.* 550.-1884.

APRON, of linen, embroidered, at one end with repeated alternating groups of bunches of flowers, and female figures, in coloured silks with long stitches (worked the same on both sides of the fabric); fringed with gold and silver lace below a band of pillow-made white thread lace, into which coloured silks have been run. Acquired in Crete. *Turco-Greek* peasant work. 17th centy. L. 2 ft. 9 in., W. 22 in. Bought (1907 to 2066, 250*l.*). 2017.-1876.

APRON, of yellow linen, embroidered with white silk in satin stitch, with three rows of geometrical ornaments; edged at bottom with white thread pillow lace. Acquired in Crete. *Turco-Syrian* peasant work. 17th centy. L. 2 ft. 11 in., W. 17 in. Bought (1907 to 2066, 250*l.*). 2019.-1876.

APRON, of white silk, embroidered in gold thread couched, and with gold cords stitched down, and with coloured silks, in long, short, and satin stitch; with pattern of fine stems and heavy flowers and foliage. *English*. 18th centy. 3 ft. 2½ in. by 1 ft. 6½ in. Bought, 2*l.* 720.-1864.

A specimen of English work done in imitation of Chinese design. See somewhat similar work in 1421.-1871 and 725.-1877.

APRON (border) of white silk, embroidered with coloured silks in long, short, and satin stitches, and with gold threads stitched down and couched. The pattern consists of bunches of flowers (carnations, &c.) and sprigs of fruit (pomegranates), scattered in symmetrical order. *English*. 18th centy. 3 ft. 3 in. by 1 ft. 5 in. Bought, 2*l.* 721.-1864.

See also Nos. 862.-1864, 597.-1886.

APRON, of white silk, embroidered with white silk in short and long chain and satin stitches. The pattern consists of sprays of floral devices with a continuous border of leaf forms and a scallop pattern edge. *English*. About 1720. L. 2 ft. 0½ in., W. 2 ft. 9½ in. Presented by the Rev. R. Brooke. 860.-1864.

APRON, of yellow silk, embroidered with coloured silks in long and short stitches, with small sprays of flowers symmetrically scattered over the ground; bordered with lace of light blue silk and silver thread plaited and twisted. *English*. About 1720. L. 2 ft. 1 in., W. 2 ft. 10 in. Presented by the Rev. R. Brooke. 861.-1864.

APRON, of white silk, embroidered with coloured silks in satin stitch, and gold and silver threads and spangles stitched down, in an openly distributed pattern of sprays of flowers and blossoms.\* *English*. 1720. L. 1 ft. 7½ in., W. 3 ft. Presented by the Rev. R. Brooke. 862.-1864.

\* Similar to work on 725.-1877.

APRON, of white silk, embroidered with fair purple silk in satin stitch, and picked out with lines of gold and silver cord stitched down. The pattern consists of long leafed, long stemmed fanciful flowers, in balanced groups. *English*. About 1720. L. 1 ft. 9 in., W. 3 ft. 2 in. Presented by the Rev. R. Brooke. 863.-1864.

APRON, of white silk, embroidered with coloured silk, in long and short, satin and knotted stitches, and with silk cords, applied and stitched down. The pattern consists of a scallop border, along which are repeated alternating arrangements of sprays of flowers, and formal leaf devices. Above this are sprays of large stemmed and blossomed flowers, more or less fanciful. *English*. Latter half of 18th centy. L. 17½ in., W. 3 ft. 3 in. Given by C. K. Probert, Esq. 1742.-1869.

APRON, of white silk, embroidered in coloured silks (long, short, and satin stitches) and gold thread (various "layings" and "couchings") with symmetrical grouping of large sprigs or sprays of flowers and leaves. *English*. Early 18th centy. W. 3 ft. 5 in., L. 17¾ in. Bought, 3l. 1466.-1870.

APRON, of white silk, embroidered with coloured silks in satin and long and short stitches, and occasional knottings, with bunches of flowers and garlands of small blossoms. *English*. Early 18th centy. 3 ft. 5 in. by 17½ in. Bought, 3*l*. 726.-1887.

APRON border of white silk, embroidered with coloured silks in long and short stitches, and knotted stitches, and with gold thread and gimp stitched down; with two similar bunches of flowers set on each side of a bunch in a double-handled vase. The edges are scalloped and bordered with gold thread, the letters C. M. P. below. *English*. 18th centy. 20 in. by 9 in. Bought, 1*l*. 1149.-1877.

APRON,\* of white silk (scalloped border), embroidered with gold thread couched, and with coloured silks in long and short stitch, with balanced groups of fine stems and heavy leaves and blossoms. *English*. 18th centy. L. 17 in., W. 3 ft. 4 in. Bought, 3*l*. 3*s*. 597.-1886.

\* This is similar to specimens Nos. 720.-1864, 863.-1864, and to work on Nos. 1421.-1877 and 725.-1877.

APRON (?) of canvas with vertical bands of formal tulip flower and leaf devices repeated in balanced groups and embroidered in coloured silks and gold thread, chiefly in small tent stitch, with narrow intervening stripes of drawn thread work embroidered in a tapestry weaving stitch with white silk, separated by cutwork. ? *Turco-Syrian* or *Persian*. 18th centy. 20 in. by 16 in. Bought, 16*s*. 661.-1877.

APRON (?), of linen, worked round three sides with a short satin stitch in red silk, and with gold thread couched in repeated bunches of tulip and palmette\* devices symmetrically arranged. *Hungarian*. 3 ft. 2 in. by 2 ft. 4½ in. Given by the Royal Hungarian Minister of Public Instruction. 890.-1883.

\* The ornament shows oriental influence.

## BANDS.

See Bands for Tunics (*Latus clavus* and *Angustus clavus*), in section of tapestry-woven and embroidered Egyptian textiles (p. 20).

## BELTS.

BELT, ‡ of gold thread lace on black velvet, stitched over with imitation pearls, garnets, and silver gimps. *Hungarian*. 19th centy. 19½ in. by 4 in. Given by the Royal Hungarian Minister of Public Instruction. 865.-1883.

‡ Worn by peasants. See also 866.-1883.

BELT, of black velvet, stitched over with opaque and transparent coloured glass beads and white bugles. *Hungarian*. 19th centy. 19 in. by 4 in. Given by the Royal Hungarian Minister of Public Instruction. 866.-1883.

## BREAST ORNAMENT.

BREAST ORNAMENT, triangular, (worn near the neck,) of calico, embroidered in stem and satin stitches in coloured wools and silk, with balanced ornament of leaf devices, and edged with drawn and netted work. From the district of Telemarken. 8 in. by 4½ in. *Norwegian*. 18th or 19th centy. Given by the Directors of the Museum of Art Industry, Christiania. 806.-1884.

## BOOTS.

BOOTS (a pair) of crimson velvet, embroidered with gold and silver thread and coloured silks in long stitches and partly laid or couched with radiating fruit or blossom device between two formal peacocks, with balanced intermingling stems and blossoms, flowers and birds. ? *Russo-Persian*. 18th centy. L. 18 in. Bought, Ss. the pair. 953a.-1886.

BOOTS (a pair) of red and coloured leathers cut and stitched together into patterns on the leg and foot and embroidered with coloured threads. Modern *Russian (Torjok)*. L. 11 in. (Paris Exhibition, 1867.) Bought, 1l. 13s. 6d. 983, 983a.-1869.

BOOTS (a pair) of black and coloured leathers, cut and stitched together into patterns on leg and foot, and embroidered with gold threads. Modern Russian (*Kazan*). L.  $11\frac{3}{4}$  in. (Paris Exhibition, 1867.) Bought, *l.* 8s. 984, 984a.—1869.

## BORDERS FOR PETTICOATS, &c.

BORDER for petticoat, of canvas, worked chiefly in a long cross stitch with crimson silk. The pattern consists of a lower band of waved stem with rude floral devices, two ships, and a serpent or seal; above this are three groups of rude floral scrolls springing above or about human figures. In between the scrolls and flowers are three-headed serpents, birds (? peacocks) *vis-à-vis*. The central group flanked by cypresses. Acquired in Crete. ? *Turco-Greek* peasant work. 17th or 18th centy. 2 ft. 1 in. by 14 in. Bought (1907 to 2066, 250l.). 2041.—1876.

BORDER for petticoat, of linen, embroidered with dark blue silk, chiefly in a sort of button-hole and satin stitch. The pattern consists of a band, between two lines, containing repetitions of a human head, with extended arms and legs, ending in flowers and leaves, flanked on each side by birds with outstretched wings, and a sort of basket with rose blossomed scroll on each side of it; above the band is a series of repeated groups, consisting of two baskets placed one on top of the other, surmounted by a sort of oval sunflower blossom; on each side of this recurrent group are big single birds or pairs of smaller birds; between the recurrent groups are blossomed terminations of scrolls which spring from dragons or monsters beneath. All the birds are crested, the larger ones with a pointed trefoil. Acquired in Crete. ? *Turco-Greek* peasant work. 17th or 18th centy. 10 ft. 3 in. by 10 in. Bought (1907 to 2066, 250l.).\* 2042.—1876.

\* See also 2045, 2046, 2048.—1876.

The human figure with floriated extremities is apparently a survival of a Gnostic emblem of Abraxas (see "The Gnostics and their Remains," by C. W. King, 1864).

BORDER for petticoat, of linen, embroidered with dark blue silk, in satin long-cross and chain stitches. The pattern consists of a band with repetitions of two-twist floriated scrolls, above which are two motives alternately repeated: (1) of a vertical ornamented stem, headed with cornflower or carnation blossom; (2) of two branching

stems of cornflower (?) blossoms, with two birds on upper blossoms and nondescript floral and leaf device between them. Acquired in Crete. ? *Turco-Greek* peasant work. 17th or 18th centy. L. 10 ft., W. 14 in. Bought (1907 to 2066, 250l.). 2044.-1876.

**BORDER** for petticoat, of linen, embroidered with dark blue silk, chiefly in satin stitches; between these are closely drawn twisted thread cross stitches, and occasional knottings.† The pattern consists of a band, above which are two motives alternately repeated; the one of a stand or vase containing flowers, with a jumping goat on each side of it; the second a double scroll, floriated, and springing from each side of a double-headed eagle ‡; below are two human figures, who with one hand respectively hold the lower twists of the adjacent scroll. Acquired in Crete. ? *Turco-Greek* peasant work. 18th centy. L. 8 ft. 8 in., W. 12 in. Bought (1907 to 2066, 250l.). 2045.-1876.

† See also description of 2046.-1876.

‡ The double-headed eagle appears upon Karaman coins of the 10th century and pre-Mohammedan times. This device has been used in ornament from Southern India.

**BORDER** for petticoat, of linen, embroidered with red silk chiefly, in satin stitches; between these are closely drawn twisted thread cross stitches, the ends of which are worked into the satin stitch portion so that on the reverse side of the embroidery these cross stitches are not visible. The pattern consists of a repeating blossom and scroll pattern, set between two straight lines as a band; above which is a series of repeated floral groups, of which there are three different kinds: (1) of a three-petalled flower stem, towards which, on each side, radiate three stems terminating in nondescript floral forms; on each side of this group is a bird; (2) of a five-branched group terminating in long triple pointed petals and set upon a pair of incurving forms; (3) of a vase with handles, containing a sort of rose blossom, with a sort of fuller's thistle on each side, a fancifully tailed bird, and a scrolling stem, ending in a sort of carnation flower. Acquired in Crete. ? *Turco-Greek* peasant work. 18th centy. L. 10 ft., W. 11 $\frac{3}{4}$  in. Bought (1907 to 2066, 250l.). 2046.-1876.

**BORDER** for petticoat, of canvas, embroidered with red silk in satin and chain stitches. The pattern consists of a lower band containing conventional scroll ornament;

above which are figures of men and women with head dresses and varied costume, dancing in groups of five; fanciful cypress, carnation, and other branches set vertically between them.\* Acquired in Crete. ?*Turco-Greek* peasant work. 18th centy. L. 10 ft. 8 in., W. 11 in. Bought (1907 to 2066, 250l.). 2047.-1876.

\* The figures hold a short handkerchief or rope between them. The open character and lighter effect of this pattern compares somewhat with that of 2043.-1876.

**BORDER** for petticoat, of coarse linen, embroidered with red silk in satin and twisted chain and short stitches, with a band of scrolls with blossoms set between two horizontal lines; above which are a series of scallop-shaped groups of ornament. These groups repeated in alternation consist (1) of a blossom set within a horse-shoe shape surmounted by a sort of carnation blossom, with a stem and small six-petalled flower each side of it; (2) of a leading central stem with blossom, a bird on each side of it, and two scrolls on each side of the main stem; (3) of a central three-blossomed stem with a scroll on each side of it, twisting round towards it. Acquired in Crete. ?*Turco-Greek* peasant work. 18th centy. L. 10 ft. 6 in., W. 10 in. Bought (1907 to 2066, 250l.). 2048.-1876.

**BORDER** for petticoat, of canvas, embroidered with many coloured silks in long-cross stitch, and satin stitch; forms outlined in stem stitch. The pattern consists of a broad band of repeated scrolls ending in fruits and flowers, springing from each side of a double headed eagle raised above a vase form, flanked by long-bodied birds; between the scrolls a human figure, with upturned legs; springing animals, blossoms and sprays arranged to balance one another, occur in upper part of pattern, which has been cut; beyond the upper bounding line, floral and bird, and floral groups are repeated in alternations. Acquired in Crete. ?*Turco-Greek* peasant work. 17th or 18th centy. L. 10 ft. 6 in., W. 19 in. Bought (1907 to 2066, 250l.). 2050.-1876.

(See also 2061.-1876.)

**BORDER** for petticoat, of canvas, embroidered with many coloured silks. Most of the stems are raised in consequence of the stitches being pulled tightly so as to catch up the canvas underneath them; other parts are done in long cross stitch and in satin stitch; some of the outlines in chain stitch. The pattern consists of a band

with blossom scrolls, between which at regular intervals are double-headed eagles, cherubs' heads, with halo and wings (frequent in Armenian design); beyond the band are repetitions of groups: (1) of a figure with upturned legs from which spring floral scrolls, the double-headed eagle is above the figure; running dogs on each side of support to figure; (2) of a vase with bunch of carnation and rose buds, a rabbit on each side of vase; birds and snakes elsewhere, with the date 1762. Acquired in Crete. ? *Turco-Greek* peasant work. 18th centy. L. 11 ft., W. 14 in. Bought (1907 to 2066, 250L). 2051.-1876.

See note to 2042.-1876 as to figure with floriated extremities.

**BORDER** for petticoat, of canvas, embroidered with many coloured silks, in chain stitches for many of the flatter flowers, in satin stitch for others, the stems being worked in satin and twisted thread cross stitches. The forms are outlined in chain and stem stitches. The pattern consists of a band with floriated scroll of three twists springing from each side of a central device, repeated; above which is a series of repeated vase or basket devices, out of which come bunches of conventional carnations; between these appear blossoms of variously coloured carnations, set on each side of double-headed eagle, surmounted with carnation ornament; beneath are S-shaped ornaments, consisting of a monster-headed scroll with carnation blossom to its tail, an eight-petalled flower between the head of this scroll and that of a brown lower scroll; between each pair of such scrolls, two small birds on each side of a floriated device. Acquired in Crete. ? *Turco-Greek* peasant work. 18th centy. L. 11 ft. 2 in., W. 19 in. Bought (1907 to 2066, 250L). 2052.-1876.

(See also 2045.-1876.)

**BORDER** for petticoat, of canvas, embroidered with many coloured silks, chiefly in satin stitches, parts with long cross stitches and occasional knottings. The pattern consists of a band with repetitions of a basket device flanked by birds, (see also 2042.-1876), between which are floriated scrolls of two twists starting from a central device; above are repetitions of alternate groups: (1) of vase with carnation headed plant, and two lower stems with a conventional tulip flower; between these, on each side of stem, a bird; (2) of a fanciful arrangement of leafy scroll support to a man (see also 2061.-1876), holding



in each hand a tulip, which terminates each of his upturned legs, and surmounted with nondescript and floral device; above, a black wheel with yellow rays in centre. This is flanked by a red wheel edged with flame forms alternately red and yellow, enclosing a yellow eight-petalled blossom outlined in red. Acquired in Crete. *Turco-Greek* peasant work. 18th cent<sup>y</sup>. L. 10 ft. 10 in., W. 17 in. Bought (1907 to 2066, 250*l.*). 2053.-1876.

BORDER for petticoat, of canvas, embroidered with many coloured silks, chiefly in long cross stitches, petals to blossoms in satin stitch outlined in stem stitches; chain stitch occasionally used. The pattern consists of a broad band of pattern set between two edgings of repeated squares, containing small four-petalled devices; beyond these edgings are series of scallop shapes alternated with floral sprays and leafy ornament. In the upper scallops\* appear faces and blossoms. The scheme of pattern in broad band consists of repeated double basket or vase shapes flanked one above the other by two birds, and repeated double scroll springing from left and right of a central figure with upturned legs. Blossoms, animals, and birds interspersed symmetrically. (See also 2050 with similar motive for scheme of pattern.) Date 1733 embroidered. Acquired in Crete. *Turco-Greek* peasant work. 18th cent<sup>y</sup>. L. 11 ft., W. 21½ in. Bought (1907 to 2066, 250*l.*). 2054.-1876.

\* Suggested probably by needlepoint and plaited thread lace scallops of the 16th century.

BORDER for petticoat, of canvas, embroidered with many coloured silks, chiefly in satin and feather stitches, with occasional chain and long cross stitches. The pattern consists of recurrent pairs of birds and various blossoms; above is a repetition of a human figure, with upturned legs, surmounted by a form suggesting the pomegranate, flanked by birds; two scrolls on each side of the figure, below which are springing goats; between the scrolls is a double-headed eagle, above, a sort of vase or basket. Blossoms and birds interspersed elsewhere; little figures of boys with grotesque head-dress and holding ? branches or small trees occur on the upper line of scrolls. Acquired in Crete. ? *Turco-Greek* peasant work. 18th cent<sup>y</sup>. L. 10 ft., W. 15 in. Bought (1907 to 2066), 250*l.*). 2055.-1876.

This is a debased rendering of a design similar to that used in No. 2050.

BORDER for petticoat, of canvas (made up of several pieces), embroidered with many coloured silks, chiefly in long cross stitch, with occasional chain and satin stitches. The pattern consists of a sort of palmette trophy flanked by two crested birds; above, are scrolls with two children. This group has, on each side of it, pointed fruit devices with branches beneath, upon which are birds. The upper edge of this pattern is decorated with scallop shapes,\* in which alternated repetitions of a child, double-headed eagle, and carnation occur. Fringed at bottom with white thread lace. Acquired in Crete. *Turco-Greek* peasant work. 18th centy. Each L. 5 ft. 5 in., W. 13 in. Bought (1907 to 2066, 250*l.*). 2056.-1876.

\* See also No. 2054.-1876.

BORDER for petticoat, of canvas, embroidered with many coloured silks, chiefly in long cross and chain stitches. The pattern consists of a band of leafy scroll devices, above which are repeated alternately, vertical series of (1) two birds surmounted by sort of sunflower device,† and (2) of bunches of carnations; crossing these two series, at regular intervals, and producing a sort of trellis work effect, are palmettes, variously worked in black, blue, green, yellow, and red. Acquired in Crete. ? *Turco-Greek or Turco-Syrian* peasant work. 18th centy. L. 10 ft. 8 in., W. 20 in. Bought (1907 to 2066, 250*l.*). 2057.-1876.

† See similar device in 2053.-1876. The orderly arrangement of the details in this pattern is noticeable.

BORDER for petticoat, of coarse linen, embroidered with many coloured silks, in satin, long cross, and chain stitches. The pattern consists of a band containing blossom scroll pattern alternately springing from a double-headed eagle or from a vertical device, above which are repetitions of (1) a floral trophy, flanked at the base by carnations, and at the top by grotesque figures bearing floral forms in their hands, the one of a child has wings; and (2) of a vase shape from which spring seven fancifully stemmed carnation or cornflower blossoms; at base of vase shape two birds.‡ Acquired in Crete. *Turco-Greek* peasant work. 17th or 18th centy. L. 9 ft. 2 in., W. 16 in. Bought 1907 to 2066, 250*l.*). 2058.-1876.

‡ The character of pattern in this resembles that in No. 2052.-1876. The distribution of forms and lighter effects of the pattern may be compared with the treatment of pattern in 2055.-1876.

BORDER for petticoat, of canvas, embroidered with variety of coloured silks, chiefly in satin, chain, and long cross stitches. The pattern consists of a band containing two wave lines crossing one another; at the intersections and between them are blossom forms. Above, are repetitions (1) of a rectangular form, from which spring scrolls, with blossoms, groups of leaf sprays, surmounted by a square diapered device, with floral and leaf forms springing from it, below are pairs of birds; (2) of a rose blossom beneath a pine apple motive, flanked at the apex by birds. Acquired in Crete. *Turco-Greek* peasant work. 17th centy. L. 8 ft., W. 11½ in. Bought (1907 to 2066, 250l.).  
2060.-1876.

BORDER for petticoat, of canvas, embroidered with great variety of coloured silks in satin stitch, a sort of long cross stitch, and occasionally chain stitch and button-hole stitch. The pattern consists of a band of details similar to those described for No. 2042; whilst the broader ornament above is similar in arrangement to that described for No. 2045.-1876, except that between the groups with brown scrolls and boys, is a sort of grotesque trophy of a man, with upturned legs, surmounted with a straight stem with blossom and leaves, flanked by nondescript birds; below springing hares or goats? Acquired in Crete. ? *Turco-Greek* peasant work. 18th centy. L. 11 ft., W. 15 in. Bought (1907 to 2066, 250l.).  
2061.-1876.

BORDER for petticoat, of linen, embroidered in dark blue silk, chiefly with cross and satin stitches, some of the slighter parts in chain stitch; the pattern consists of a band with repeated scrolls, ending in a sort of palmette and blossoms interchanged with birds;\* above is a broad ornament of scrolls springing alternately from two different shaped vases; at the foot of the larger of the two are a pair of cornucopia with heads, whence flow other scrolls. One set of scrolls terminates above in a sort of pear-shaped figure with radiations of blossoms about it. Acquired in Crete. ? *Turco-Syrian* peasant work. 17th or 18th centy. Each 2 ft. 3 in. by 14½ in. Bought (1907 to 2066, 250l.).  
2043.-1876.

\* See also 2045.-1876.

BORDER for petticoat, of linen, embroidered (same on both sides) with red, green, blue, and yellow silks, in

satin stitch, and outlines of dark silk in short stitch. The pattern consists of a diapering of small panels, in centre of each of which is diamond shape, towards which, from each of the four corners, points a sort of leaf. Above the diaper a row of conventional birds. Acquired in Crete. ? *Turco-Syrian* peasant work. 18th centy. L. 10 ft. 10 in., W. 18 in. Bought (1907 to 2066, 250l.).  
2049.-1876.

BORDER for petticoat, of coarse linen, embroidered in white, red, blue, green, and yellow silks (both sides alike), with a sort of short and feather stitch. The red lines of the band containing a zig-zag pattern, worked like parts of pattern in No. 2046.-1877, done in satin and a quasi-cross stitch. The pattern above the band is outlined with black silk, and consists of repeated groups of conventional stems, leaves, and blossoms, each petal of a blossom and each leaf being worked in different colours. Acquired in Crete. ? *Turco-Syrian* peasant work. 17th or 18th centy. L. 10 ft. 3 in., W. 11½ in. Bought (1907 to 2066, 250l.).  
2059.-1876.

BORDER (four specimens) to a petticoat, of canvas, embroidered with red and green silks in cross and short stitch, with an upper bordering of fleur-de-lys like forms, with almost indistinguishable double-headed birds pendent from the lower arms of this form. This bordering surmounts a band, containing a wave-line device with leaf forms on each side of it; below is a diaper pattern, of pointed and flat-sided polygonal shapes (fourteen sides), in each of which a number of non-descript forms are symmetrically arranged. The forms throughout are covered with the red silk work, outlined with green silk. Acquired in Crete. *Turco-Syrian*. 18th centy. 2062*a.*, L. 1 ft. 9½ in., W. 1 ft. 11 in. 2062*b.*, L. 1 ft. 11½ in., W. 1 ft. 7½ in. 2062*c.*, L. 1 ft. 11½ in., W. 1 ft. 8½ in. 2062*d.* Bought (1907 to 2066, 250l.).

### CAPS, &c.

CAP, of red silk and gold thread, closely worked in alternate stripes over a foundation of canvas, in the manner of Oriental "drawn" embroidery. *Italian* (? Venetian). Second half of 16th centy. H. 10 in. Given by M. Guggenheim.  
91.-1882.

CAP,\* of white satin, quilted, in a pattern of compartments radiating from centre of cap filled in with continuous line ornaments, interlacing and forming leaves. *English*. 17th centy. Diam.  $10\frac{1}{2}$  in. Bought, 10*l*. 786.-1864.

\* This is a scull cap.

CAP or HOOD, of linen, embroidered with covering pattern made up of fine stems, worked with coloured silks in chain stitch; and enriched with leaves, blossoms (roses, lillies, and sweet pea), and fruits (pomegranates, small pears, and golden strawberries), chiefly worked with coloured silks over-looped upon gold threads (in the method of needle-point lace stitches), with chain stitch work in gold and silver threads. The front is fringed with lace of plaited and twisted gold thread. *English*. 17th centy. 19 in. by 15 in. Bought, 2*l*. 10*s*. 920.-1873.

CAP of white linen, quilted with white thread. A stem and leaf pattern, of raised effect, obtained by means of a cord inserted between the inner and outer pieces of linen, encloses panels of drawn openwork done in the outer and finer linen of the cap. *English*. 17th centy. Diam. 12 in. Given by W. B. Clegram, Esq. 4.-1878.

CAP of white linen, quilted with white thread. Floral sprays of raised effect, obtained by means of a cord inserted between the inner and outer pieces of linen, are interspersed with blossoms and petals of drawn openwork, done in the outer and finer linen of the cap. *English*. 17th centy. Diam.  $10\frac{1}{2}$  in. Given by W. B. Clegram, Esq. 5.-1878.

CAP,† of crimson velvet, turned up with white satin, faced with crimson velvet, with padded gold and silver thread embroidery in conventional fruit and floral forms. *German* (?). Late 16th centy.  $14\frac{1}{2}$  in. by 10 in. Bought, 3*l*. 10*s*. 4018.-1855.

† A "cap of maintenance."

CAP, of linen ground, with padded embroidery of gold thread, spangles, and strips, chiefly stitched down in panelled patterns of nondescript forms. *Dutch*. 18th centy. L.  $8\frac{1}{2}$  in. Given by G. Donaldson, Esq. 249.-1886.

CAP of a Grenadier. The front of white cloth mounted on a pointed cardboard shape, and embroidered with gold and silver threads and gold spangles stitched down, with

crown surmounting a red velvet panel on which are the letters G. R., inclosed in a wreath; the flap above forehead similarly worked, with the motto, "Nec Aspera Terrent," and a running white horse in silver thread. The back of red cloth is in three divisions embroidered with leaf sprays. On the border at back is the grenade and the No. of the regiment, 65. *English*, date about 1770. Height 14 inches. Presented by the Rev. R. Brooke. 890.-1864.

CAP OF A GRENADIER,\* of crimson velvet, with padded gold thread embroidery (the portcullis and initials) and with crest worked in gold and silver threads laid flatly (applied), surmounted by royal crown of similar work. The flowers on lower part done in coloured silks in satin. *English*. First half of 18th centy. H.  $13\frac{3}{4}$  in. Bought, 4*l*. 94.-1879.

\* Of the Honourable Artillery Company.

CAP, of yellow silk, for an infant, embroidered with flowers in coloured silks and beads, with border of floss silk tufts. *German*. 18th or 19th centy.  $8\frac{1}{2}$  in. by 7 in. Bought, 2*l*. 10*s*. 214.-1872.

CAP (BABY'S), of white silk, embroidered with gold thread, gimp, and spangles, stitched down and fringed with white linen pillow lace. *Italian*. 18th centy. 10 in. by  $4\frac{1}{4}$  in. Bought, 10*s*. 1184.-1877.

CAP or COIF, of white satin, embroidered with gold thread, gimp, and spangles, stitched down or couched flatly, and trimmed with white flax pillow lace. *Italian*. 18th centy.  $7\frac{1}{2}$  by  $3\frac{1}{2}$  in. Bought, 10*s*. 1155.-1877.

CAP (BABY'S), of white satin, embroidered with gold thread and spangles, stitched down and fringed with white silk pillow lace. *Italian*. 18th centy.  $8\frac{1}{4}$  in. by 4 in. Bought, 10*s*. 1156.-1877.

CAP FOR AN INFANT,† of linen, embroidered with coloured wools in short stitches with patterns of trefoils in outline (see cuffs on 800 and 801.-1884) and geometric ornaments. From the district of Telemarken. 14 in. by 11 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 822.-1884.

† Used at baptisms.

CAP, of coarse linen, closed, embroidered with coloured wools, in cross, satin, and chain stitches, with concentric circles of geometric and other forms. From Upper Armenia. *Asiatic*. 19th centy. Diam. 7 in. Bought, 10s. 451.-1884.

CAP, of white net, embroidered in chain stitch (tambour) with white thread in a diaper pattern of sprigs within zig-zag trellis divisions; white silk ribbons. Worn by the women of Schleithal, near Wissembourg, Alsace. *French*. 1870. H.  $7\frac{1}{2}$  in., W. 7 in. Bought, 2*l*. 119.-1873.

CAP, † covered at sides and back with gold tinsel closely worked in scroll forms. At back two small panels of ribbed white silk with fine silver tinsel, upon each of which is embroidered in gold gimp and spangles a bunch of grapes and wheat-ears; white silk ribbons at the back. Worn by peasants. *German (Wurtemberg)*. 19th centy. 9 in. by  $6\frac{1}{2}$  in. Bought, 2*l*. 10s. 9*d*. 960.-1872.

† This head-dress is called "Bockelhaube."

CAP, of red velvet, embroidered with white wool in satin stitch with silver spangels. *Hungarian*. 19th centy. L. 9 in. Given by the Royal Hungarian Minister of Public Instruction. 933.-1883.

CAP, of magenta-coloured serge, embroidered with coloured wools in satin and short stitches. *Hungarian*. 19th centy. L.  $9\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 934.-1883.

CAP, of white cotton, embroidered in cross and satin stitches with red and black wools; with insertion and edging of coarse thread pillow-made lace. *Hungarian*. 19th centy. L. 10 in. Given by the Royal Hungarian Minister of Public Instruction. 935.-1883.

CAP, of black satin damask, embroidered with white, red, and green wools in satin and knotted stitches, and with gilt spangles. *Hungarian*. 19th centy. L.  $7\frac{3}{4}$  in. Given by the Royal Hungarian Minister of Public Instruction. 930.-1883.

CAP, of white canvas, embroidered in long cross stitch with red worsted and grey and green floss silk. *Hungarian*. 19th centy. L.  $8\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 931.-1883.

CAP, of white canvas, embroidered in cross and satin stitch with red, yellow, and black thread, with insertions of machine made lace in crown, and "run" netting on curtain. *Hungarian*. 19th centy. L. 16 in. Given by the Royal Hungarian Minister of Public Instruction. 937.-1883.

CAP, of green silk, embroidered in satin and stem stitches with flowers, and trimmed with strips and band of red silk, gold thread lace, and spangles. *Hungarian*. 19th centy. L. 9 in. Given by the Royal Hungarian Minister of Public Instruction. 940.-1883.

CAP, of canvas, covered with close embroidery of short satin, and tent stitches in red wool, with diamonds of green and blue wools. *Hungarian*. 19th centy. Circumference  $19\frac{1}{2}$  in. Given by the Royal Hungarian Minister of Public Instruction. 938.-1883.

CAP FOR A LADY, of white cotton, quilted with white silk, and worked with gold thread, "laid" and picked out with green and red silk in chain stitch with repeating ornament of blossom and leaf form. ? *Indo-Persian*. 19th centy. Diam. 10 in. Bought, 15s. 2339.-1876.

CAP FOR A LADY, red silk, completely covered with gold thread "laid" and diapered with blue silk stitching along the band and at crown. Gold tissue with small details; crosses and leaf devices worked with coloured silks in chain stitch, and set in "laid" loopings of silver thread. ? *Indo-Persian*. 19th centy. Diam.  $9\frac{1}{2}$  in. Bought, 1l. 4s. 2338.-1876.

CAP LAPPETS,\* of linen (a pair), trimmed with band of darning (or run work) on net, in repeating pattern of figure and floral motives; edged with darned net work. The upper band set between two narrow bands of drawn threads worked over with white thread in tapestry weaving stitch. Made and used by peasants of the province of Skåne, Sweden. *Swedish*. 19th centy. L. 22 in., W.  $11\frac{1}{2}$  in. Bought, 11s. the pair.

364, 364a.-1882.

\* These are called "Klutaband" in Swedish. See also 365, 366, and 367.-1882. The embroidery on net is similar to Limerick run lace.



## CAPE COLLARS.

CAPE COLLAR or TIPPET, of loosely woven flax, with border and insertions of pillow-made white thread lace (portions with gold thread run in) about divisions containing groups of carnations and other floral devices, embroidered in a darning and satin stitch (both sides alike) with pale blue and yellow silks and gold thread. Acquired in Crete. *Turco-Venetian*. 17th centy. L. of outer edge, 7 ft. 6 in. Bought (1907 to 2066, 250l.). 2011.-1876.

CAPE COLLAR or TIPPET, of white silk, with insertions and border of woven diapered white silk; and a band of canvas, embroidered in long and short stitches with repeated carnation blossoms in green, blue, and light brown silks. Acquired in Crete. *Turco-Venetian*. 17th centy. L. of outer edge, 6 ft. Bought (1907 to 2066, 250l.). 2014.-1876.

CAPE COLLAR or TIPPET, of loosely woven silk, with insertions and border of pillow-made coloured silk lace with portions embroidered on border, and outlined with gold threads run into the lace. Acquired in Crete. *Turco-Venetian*. 17th centy. L. of outer edge, 6 ft. Bought (1907 to 2066, 250l.). (?) 2015.-1876.

CAPE COLLAR or TIPPET, of loosely woven white striped silk, with insertions and border of loosely woven flax, embroidered in satin stitches with white silk and gold thread in a repeating square and star geometric pattern. Acquired in Crete. 17th centy. L. of outer edge, 6 ft. 9 in. Bought (1907 to 2066, 250l.). 2013.-1876.

CAPE COLLAR or TIPPET, of loosely woven white silk, with insertions and border of pillow-made white thread lace worked with coloured silks. The panels between the insertions filled in partly with geometric and formal tree and floral patterns, worked with coloured silks in satin and tent stitches.\* Acquired in Crete. 17th centy. L. of outer edge, 5 ft. 2 in. Bought (1907 to 2066, 250l.). 2028.-1876.

\* These portions are suggestive of sampler work as seen in English, Norwegian, and other similar specimens.

## CHASUBLES.

CHASUBLE, of blue satin, figured with animals and scrolls embroidered in gold, with an orphrey at back, and a later insertion of gold and blue silk twisted thread lace in lieu of the orphrey in front. The material has been much cut to bring it to its present shape. Hence the scheme of arrangement in pattern is not shown completely. *English*. 13th centy. 3 ft. 9 $\frac{3}{4}$  in. by 2 ft. 2 in. Bought, 21*l*. 673.—1864.

The following is a modification of Dr. Rock's description of this chasuble. He considered the gold work to be woven, and gave the chasuble a Sicilian origin.

This chasuble is important for its stuff, of which the warp is cotton or flax, the woof silk. The design, showing heraldic animals, griffins and lions, amid gracefully twining branches, is worked with gold thread, in short stitches producing on the surfaces of the forms a sort of diapered effect. On the under side of this embroidery are ranks of loose threads, which have been laid and occasionally stitched over with the gold thread, thus adding substance to these portions of gold embroidery on the front. The leaf terminations of the scrolls, the claws of the beasts, the wings of the griffins, and parts of the figures, are worked in coloured silks, chiefly in fine chain stitches. The orphrey on the back is broad (1 ft. 1 $\frac{1}{2}$  in.) and divided into four quatrefoil panels containing representations of the Crucifixion, the Virgin Mary seated on a throne, with our Lord as a child sitting on her lap, the figure of St. Peter with two keys—one silver, the other gold—in his left hand, and a book in his right, and St. Paul holding a drawn sword in his right, and a book in his left; and, last of all, the stoning of St. Stephen.

A history of this chasuble given in "The Gentleman's Magazine," t. lvi. pp. 298, 473, 584, points to its being of English workmanship, which in many respects resembles that in No. 83.—1884 (the Syon Cope).

CHASUBLE, of blue silk and gold brocade, figured with repeated gazelles and long beaked birds holding fish, among vertically arranged scrolls of foliage. The orphreys, cross ("tau" shaped) in front, and centre band at back, are of canvas, worked with coloured silks in chain stitch with demi-figures of saints in quatrefoils and angels in adoration, the backgrounds to which are embroidered in short stitches with gold threads so as to produce small diapering effect. *South Italian*. 14th centy. 4 ft. 1 in. by 2 ft. 5 in. Bought, 157*l*. 594.—1884.

CHASUBLE BACK of blue silk woven with gold thread and coloured silks with symmetrically arranged lions and lilies and peacocks with three upright feathers on their backs. The cross or orphrey of crimson silk is embroidered, with gold threads laid and stitched

down, and coloured silks in short and stem stitches, with repeated pattern of floral and leafy scrolls about armorial shields, which are of canvas embroidered and applied (*appliqué*) to the crimson silk. The blue silk, *Italian*, 14th centy; the orphrey, *German*, 15th centy. 3 ft. 8½ in. by 2 ft. 5 in. Bought, Bock Coll<sup>n</sup>. 8360.-1863.

CHASUBLE, of faded crimson velvet, with orphreys before and behind figured with saints in panels. On the back orphrey, in the shape of a cross, are figured at top, Melchisedek with three loaves in his hand; beneath him, on the transom of the cross, the prophet Malachi, on the left Abraham (? St. Bartholomew) with a large broad sacrificial knife in his hand, on the right, King David and his harp. Below is St. John the Evangelist with the chalice; then King David again; and, last of all, half the person of some saint (? St. James the Less, with book and club). On the front orphrey are St. James the Greater, and two prophets of the old Law. On the ground are, sparsely and symmetrically strewn, angels and emblematical fruit and leaf devices.\* These ornaments are separately worked in couchings of coloured silks and gold thread, also in long and short stitches with coloured silks, and then applied (*appliqué*) to the velvet. *English*. 15th centy. 7 ft. by 3 ft. Bought, 3l. 15s. 4045.-1856.

\* See also 230.-1879.

CHASUBLE, of red silk, woven with repeated small sprays of floral devices in white picked out with green. In front is an orphrey or band of canvas, covered with embroidery in coloured silks, long and short stitch and laid work, and gold threads couched. The designs consist of a vertical series of three figures under arched niches. The upper one ? Moses with tables of the law; the centre one ? St. Mary Magdalene with pots of ointment; and the lower one ? the wife of the Donor, whose figure is worked on the lower end of the cross at back of chasuble. This latter contains a Crucifixion, angels on each side with chalices catching the blood from the hands; the Dove under an arched niche above Christ; below is a figure of St. Andrew; and lower still one of the Donor. *English*(?). 15th centy. L. 7 ft., W. 3 ft. Bought, 5l. 10s. 4047.-1856.

(Said to have been found behind the wainscot of a house near Bath.)  
See also similar embroidery on 4045.-1856.

CHASUBLE, of crimson velvet, with repeating design, of a large five-petalled flower, containing a pomegranate, and another pomegranate in the spaces between these flowers. The orphrey on front has two figures under canopies, one of Virgin and child, and the other of a saint holding chalice and wafer, with background of gold thread, couched, draperies of coloured silks in chain stitch. On back a Y-shaped orphrey, with ground of gold thread couched, upon which is the crucifixion, with figures of angels at each arm of the cross, and the Virgin and St. John at the foot. The cross and figures are wrought chiefly with coloured silks in chain stitch. The cock and hanging censers at head of cross are of raised gold thread work. ? *English*. 15th centy. 3 ft. 2 in. by 2 ft. 4 $\frac{3}{4}$  in. 1375-1864.

CHASUBLE, of cloth of gold, and deep pile blue velvet, with orphrey on front of woven silk and gold thread (Cologne work ?), very slightly embroidered with gold threads stitched to outline drapery in figures of Virgin and Child, St. John, and St. Catherine. The orphrey on back is in the shape of a cross filled in with gold thread (couched), upon which are applied, figures of Christ on the Cross (worked in long and short stitches), and the Virgin and St. John at the foot of the Cross. These latter figures are worked with coloured silks in long and short stitch and gold thread couched. Armorial shields at upper and lower parts of cross. *Flemish*. Very late 15th centy. 4 ft. 4 $\frac{1}{2}$  in. by 3 ft. 10 $\frac{1}{2}$  in. 8704.-1863.

CHASUBLE, of crimson velvet, with orphreys (cross in front and band at back) of gold thread (couched) and coloured silks embroidery in chain stitch, done upon canvas, in a series of panels, embroidered in gold and coloured silks. On the front orphrey is the Crucifixion, with the Virgin and St. John the Evangelist; two other saints, St. Jerome on one side, St. Lucy on the other. The upper panel beneath contains St. Christina defending Christianity against the heathens; then her arraignment before one of Diocletian's officials: lastly the Saint bound, and scourged at a pillar. On the back orphrey the upper panel displays the same Martyr on her knees by the side of another governor, her own pagan father, and praying that the idol, held to her for worship by him, may be broken; then the saint maintaining her faith to those who came to argue with her before the window of the

prison, then the Saint in a cauldron, with flames under it, and praying with one of the men who are feeding the fire with bundles of wood, on his knees; then, the Saint standing at a table, around which are four men; and below, part of a panel displaying apparently a decapitation. Upon the last square but one is a shield argent, a bend azure, charged with a crescent or, two stars or, and another crescent or, probably the blazon of the Pandolfini family, to whose domestic chapel at Florence this vestment is said to have belonged. *Florentine*. 15th centy. 4 ft. long by 2 ft. 5 in. broad. 7788.-1862.

CHASUBLE, of crimson velvet, figured with large and small flowers in gold thread and colour, and other smaller flowers in green and white. The orphreys (band on back and cross on front) are embroidered with gold thread couched and figures done in gold threads, whipped round with fine silks and coloured silks in long and short stitches. On the back orphrey is St. Peter with his keys; St. Paul with a sword; St. John blessing with one hand, and holding in the other a chalice, out of which comes a serpent; St. James with a pilgrim's hat and staff. On the front orphrey the Annunciation in two side panels, between which is St. Simon holding a club, St. Bartholomew with a knife, and St. James the Less. These figures are placed under Gothic niches. *Florentine*. Late 15th centy. 4 ft. 3½ in. by 2 ft. 5½ in. 78.-1864.

The embroideries are much worn.

CHASUBLE, of blue cut velvet, with a figure of Christ crucified, surmounted by the Eternal Father, wearing an imperial crown of gold lined with crimson, and in the act of blessing, immediately beneath is the Holy Ghost in shape of a silver dove with outspread wings. At foot of the trunk of the cross is the group of the Virgin Mary fainting, and hindered from falling by St. John. The cross is of worn gold thread couched with red silk; of similar work are the draperies of the various figures. The Christ is worked in faded silks in long and short stitches. The whole embroidery is applied to the blue velvet. *German*. Late 15th centy. 9 ft. 5 in. by 4 ft. 9 in. 8707.-1863.

“To the liturgical student fond of vestments in their largest, most majestic shapes, this chasuble will afford great satisfaction, as it is one of the few known that have not been cut down.”

CHASUBLE, of plum-coloured velvet, with central; the orphrey (back and front) of crimson satin, with repeated panels of the same vertical pattern composed of formal leaf scrolls, blossoms, and pendent cloths, outlined in gold cord, filled in with gold thread couchings and coloured silks in long and short stitch. Some of the details are gently raised upon padded foundations. *Spanish*. 16th centy. L. 4 ft. 1½ in., W. 2 ft. 3¼ in. 5l. 5s. 1456.-1870.

See somewhat similar embroidery in No. 269.-1880.

CHASUBLE, of patchwork, in triangular pieces of velvets and figured silks, overlaid at joinings with narrow bands of coloured velvets. The orphreys (central bands back and front) contain figures of saints under archways. The background of these are worked with layings of coloured silks overstitched with gold threads, in trellis or small scroll pattern. The figures are applied to the grounds. and are worked chiefly in gold threads laid flatly, interstitched with coloured silks. Portions of the draperies are also worked with coloured silks in long and short stitches. The hands and faces are worked in long and short stitches. The panels contain on back orphrey the Virgin in Glory, St. John the Baptist, St. Andrew, ? St. Francis Xavier. The panels on the back orphrey, St. Catherine carrying two crowns, St. Lawrence with gridiron, and St. Stephen. *Spanish*. 16th centy L. 4 ft. 1½ in., W. 2 ft. 5 in. Bought, 6l. 6s. 64.-1873.

This specimen is rude in design. The figures for the most part are grotesque in drawing and uneven in quality of embroidery. The work has been restored at different times.

CHASUBLE (half only), of amber-coloured silk, with repeated and alternately reversed cup and acanthus leaf ornament, cut out of and into green velvet, applied to the silk (see also 123.-1880, a fragment of this material). The orphrey of crimson velvet, edged with bands of gold thread couched, and figured with balanced pattern of acanthus leaves, horns, and birds, cut out of cloths of gold and silk, applied to the red velvet and outlined with gold cord stitched down. Between the repetitions of pattern are roundels containing figures of St. Peter, ? St. Bartholomew, and another saint, worked with coloured silks, chiefly in long and short stitches, with background of laid silks over stitched with gold threads. *Spanish*. About 1500-20. L. 4 ft. 3 in., W. 4 ft. 4 in. Bought (Robinson Coll<sup>n</sup>). 247.-1880.

CHASUBLE, of crimson velvet, with orphreys inserted down centre of back and front. The embroidery on the orphreys is of gold, cords stitched down as outlines to the balanced groups of scroll pattern, the leaves and broader parts of which are filled with coloured silk and gold threads intermixed and stitched or laid. Dividing these groups, are roundels of gold thread, overlaid with coloured silks, and coloured silks worked in long and short stitch for draperies and faces of saints, of whom there are the Virgin Mary, ? St. James the Greater, St. Paul, and St. John the Evangelist, &c. The edges of the orphrey are of gold thread couched. *Spanish*. About 1540. L. 4 ft., W. 2 ft. 2 in. Bought (Robinson Coll<sup>n</sup>). 243.-1880.

See similar ornament in orphrey 247.-1880.

CHASUBLE, of yellow silk damask and cloth of gold (the gold is worn off the threads); the orphreys, of gold threads whipped round with fine coloured silks, are figured with arabesques, between which are placed roundels with half length figures of saints similarly embroidered, the faces worked in fine short and long stitch with silks. The borders to the orphreys and roundels are of gold thread couched. The orphreys are good specimens of their class (see similar work in Nos. 228.-1870 and 203.-1881); that on the back of the vestment,  $4\frac{3}{4}$  inches in width, and made in a cross, shows a female saint holding a sword in her right hand, and in her left a two-masted boat, perhaps St. Mary Magdalen, in reference to her penitence and voyage to France; St. John with a cup, and the serpent coming out of it; the Empress Helena carrying a cross (?). The orphrey in front, 3 in. broad, has, in smaller circles, St. Simon the Apostle with his saw; a female saint (Hedwige?) holding a cross; and two prophets, each with a rolled-up scroll in his hand. A shield of arms on the body of the vestment applied (*appliqué*) on the left side. *French*. 17th cent<sup>y</sup>. 7 ft. 3 in. by 2 ft. 4 in. 8355.-1863.

CHASUBLE, of crimson satin, embroidered with bands of scrolls\* with tulips and other blossoms in gold and silver thread, stitched down and couched in parts. The bands are set between lengths of silk riband. *Italian*. 17th cent<sup>y</sup>. L. 3 ft., W. 2 ft. 1 in. Bought, 12l. 180.-1885.

\* The character of this pattern is similar to that in 1411.-1871, which latter wrought in white linen.

CHASUBLES (pair of), of silk damask, white ground woven with coloured flowers; down centre of back and front, white satin band or orphrey with three oval medallions, containing emblems of the wounds of the Crucifixion embroidered in gold thread (laid) and coloured silks (chain and short stitch, and stitched over gold threads), and acanthus scroll ornament, cut out of coloured satins and applied (*applique*), outlined with three gold threads laid. *Spanish*. 17th centy. L. 4 ft., W. 2 ft. 5½ in. Bought, 2*l.* 5*s.* each. 274, 275.—1870.

See also Dalmatic, 277.—1880, and Humeral veil of similar materials, design, and work, 279.—1870.

CHASUBLE, of crimson silk damask, with orphreys down centre (back and front), of crimson velvet, with coloured satin *appliqué* forms, outlined with silk cords, in repeating pattern of acanthus long-stemmed ornament, and medallions of fanciful scroll frames, containing the Agnus Dei, worked in coloured silks stitched over gold threads, and white silk and silver threads in short stitches, edged with silk fringe. *Spanish*. 17th centy. L. 4 ft. 1 in., W. 2 ft. 5½ in. Bought, 4*l.* 284.—1870.

The Dalmatic (No. 285.—1870) belongs to the set of vestments of which this is part.

CHASUBLE, of linen, with scroll flower pattern (similar to Venetian needle-point lace pattern, "Punto tagliato a foliami"), outlined with white gimp cord, with ground filled in with crimson silk in long and short stitches. Gold riband lace stitched upon back and front to indicate the orphreys. ? *Spanish*. 17th centy. L. 3 ft. 9½ in., W. 2 ft. 6 in. Bought, 12*l.* 1411.—1871.

The Maniple, Stole, and Burse, Nos. 1412, 1413, and 1414.—1871, form parts of the set of vestments with this Chasuble.

## CHEMISE.

CHEMISE or VEST, of cambric, embroidered at sleeves and along the border with white silk in satin stitch with geometric devices. *Persian*. 18th centy. L. 2 ft. ½ in., W. 5 ft. 2 in. Bought, 15*s.* 2341.—1876.

CHEMISE or VEST FOR A LADY, of loosely woven linen, embroidered round neck\* and in front with border and

\* The arrangement of this border is similar to that which has been used for centuries by Turco-Greek and Saracenic people.



hexagonal ornaments with white silk in satin stitch, and with drawn thread work for two hexagonal panels on front, and for border to cuffs worked in tapestry stitch. *Persian*. 17th or 18th centy. L. 2 ft., W. 5 ft. 6 in. Bought, 18s. 2343.—1876.

CHEMISE, loosely woven flax,† embroidered at neck and shoulders with dark blue worsted in satin stitch, and trimmed with fine string netting, into which is worked (run) leafy sprays, &c. *Paraguay*. 19th centy. 3 ft. 4 in. by 3 ft. 1 in. Bought, 1l. 0s. 10d. 1394.—1854.

† This texture is similar to that frequently used in Asia Minor and Persia.

CHEMISE, of white muslin, embroidered in short stitch, with white cotton, in diaper of trellis pattern, with little quatrefoil figures in each square. *Persian*. L. 2 ft., W. 21½ in. Bought, 7s. 823.—1876.

## CLOAKS.

CLOAK of dark blue silk (semicircular), bordered with a series of bands of interlaced wave lines edged with a scallop ornament, embroidered with coloured silks in chain stitch. At the two front corners panels of yellow satin covered with similar silk embroidery. Beaten silver ornaments are stitched along the edge of the cloak and on the back. Bosses of beaten silver gilt and filagree work on hood. The morse or clasp of silver with gold filagree work. *Abyssinian*. 19th centy. Bought, 80l. 211.—1869.

This is a richer version of Cloak No. 396.—1869.

CLOAK, of dark blue silk (semicircular), bordered with a series of scallop forms cut out of red, blue, and yellow silks, patched together. The patches are outlined with black and white cord stitched down. On the back are beaten and pierced silver gilt bosses with clusters of silver pendants. *Abyssinian*. 19th centy. L. 4 ft. 2 in., W. at lower hem, 7 ft. 6½ in. Given by the Secretary of State for India. 395.—1869.

See similar embroidery in No. 396.—1869. This cloak formerly belonged to the Queen of Abyssinia. The ornaments of the bosses consist of pairs of sphinxes and serpents, crocodiles and lions, vis-à-vis, with trees between them, an ancient Assyrian and later Byzantine ornamental device to be found in decorative works in all sorts of materials.

CLOAK, of dark blue silk (semicircular), bordered with a series of scallop forms cut out of yellow, red, and blue silks, patched together. The patches are outlined with a black and white cord stitched down. *Abyssinian*. 19th centy. L. 5 ft. 1 in., W. of lower hem, 7 ft. 1½ in. Given by the Secretary of State for India. 396.-1869.

The band to fasten the cloak around the neck is similar to the morse in mediæval church vestments. This cloak belonged formerly to the Queen of Abyssinia.

CLOAK, of dark blue silk, lined with red silk (semicircular), bordered with a series of bands of interlaced waved lines and leaf devices, edged with a scallop ornament embroidered with coloured silks in chain stitch. At the two front corners, panels of yellow satin covered with similar silk embroidery. Beaten silver ornaments are stitched along the edge of the cloak, and in radiations about filagree bosses. The morse or clasp of primitive ornament beaten in silver, gilt. *Abyssinian*. 19th centy. L. 5 ft. 2 in., W. round bottom, 10 ft. Bought, 8*l*. 923.-1873.

See also No. 396.-1869.

WAR CLOAK, made of small yellow, red, and black feathers\* tied in little separate bunches into a netted string foundation. Formerly belonging to Kamehameha, King of the Sandwich Islands. *Polynesian*. 19th centy. L. 4 ft. 7 in., W. 9 ft. 2 in. Given by the late W. Terry, Esq. 828.-1884.

\* These feathers are from the *Oo*, *Masuo*, and *Enie* birds of Hawaii. The use of the yellow feathers is the prerogative of royalty and nobility. The birds are found in the mountainous parts of the islands. Each bird is said to produce feathers enough for two only of the bunches.

## COAT.

COAT, of light grey satin, embroidered in satin and stem stitch with white and straw coloured silks, with sprays and garlands of small flowers, buds, and leaves along the edge of the front, tail, sleeves, and about pockets. *English*. 18th centy. L. 3 ft. 5 in., W. of back, 13 in. Given by Sir W. C. Trevelyen, Bart. 266.-1866.

COAT, of brown cloth, embroidered in satin, feather and stem stitches with coloured silks and variously tinted spangles along edges, cuffs and collar with repeating

alternate bunches of jonquil and small flower motives springing from grasses and leaves. *English*. Late 18th centy. L. 3 ft. 5 in., W. 2 ft. 10 in. Bought, 4*l*.  
1423.—1871.

COAT (side of a), of white silk, worked in coloured silks in short, long, and feather stitches, and with gimp (along the net insertions), with bunches and garlands of flowers. *English* or *French*. Late 18th centy. 23 in. by 17 in. Bought, 1*l*. 5*s*.  
1159.—1877.

COAT, of scarlet cloth, embroidered with white and coloured silks, in satin stitch with bands of diamond panelled ornament set with medallions containing the arms of the United Kingdom. Probably worn by a British ambassador's servant. *Spanish*. 18th centy. L. 2 ft. 2 in. Given by Right Hon. Sir A. H. Layard, G.C.B.  
519.—1874.

## COLLAR.

COLLAR OF A DALMATIC, of green velvet, embroidered in gold threads couched, and gold and silver cords stitched down, with floral scrolls on each side of an ornamented medallion, containing figure of a female martyr, worked with coloured silks in long and short stitch; bordered with yellow fringe. *Spanish*. About 1540-50. 2 ft. 1½ in. by 8½ in. Bought (Robinson Coll<sup>n</sup>). 107.—1880.

COLLAR OF A DALMATIC, of crimson satin, with a medallion containing Papal tiara, on each side of which are stem scrolls, fanciful foliage, and blossoms, worked in gold and silk cord laid and partly filled in with coloured silks worked in chain stitch, and in short stitches over gold threads. *Spanish*. About 1540-50. 1 ft. 10 in. by 6¾. Bought (Robinson Coll<sup>n</sup>).  
254*a*.—1880.

COLLAR (MANDARIN'S) of blue and black satin, cut into fanciful scallop shapes, upon which floral devices are embroidered, chiefly with white and blue floss silks in satin stitches, bordered with knitted green silk and yellow silk tassels. Taken from a mandarin at the siege of Amoy. *Chinese*. L. without fringe, 16 in. Given by Mrs. Arkcoll.  
16.—1881.

COLLAR, of linen, with close geometrical pattern of squares, stars, and angular forms embroidered with coloured wools in satin and tent stitches. From the district of Telemarken. 1 ft. 10 in. by 3 in. *Norwegian*. 19th centy. Given by the Directors of the Museum of Art Industry, Christiania. 804.-1884.

## COPEs.

COPE, of canvas, entirely covered with embroidery of various classes; the interlacing barbed quatrefoils are bordered with gold thread worked in close-lying short stitches, and three rows of green or red and yellow and white silks in chain stitch. The ground in the alternate quatrefoils is filled in with green and faded crimson silks worked in short stitches to form a close diaper of chevron pattern. On the inside of the embroidery hanks of loose thread have been laid, and are occasionally stitched over with the green and red silks passing through the intervening canvas, and so add substance to the embroidery. The quatrefoils enclose figures of our Lord, the Virgin Mary, and the Apostles; with winged cherubim or angels standing on wheels in the intervening spaces. The faces, hands, and coloured draperies are worked with fine coloured silks in small chain stitches. The gold embroidery is done in close-lying short stitches. The orphrey, morse, and hem are wrought with armorial bearings with coloured silks and gold and silver threads in small cross stitches, and are of later date (about fifty years). *English*. 13th centy. 9 ft. 7 in. by 4 ft. 8 in. Bought, 110*l*. 83.-1864.

This handsome cope, says Dr. Rock, so very remarkable on account of its comparative perfect preservation, is one of the most beautiful among the several liturgic vestments of the olden period anywhere to be now found in Christendom. (A similar cope is exhibited at Madrid, and a coloured photograph of it is in the South Kensington Museum.) Dr. Rock considered it a splendid and instructive example of the "Opus Anglicum," or English needle work, which won for itself so wide a fame, and was so eagerly sought after throughout the whole of Europe during the middle ages, but it is not possible to apply the title "Opus Anglicum" to any one specific class of stitch although many attempts, based upon conjecture only, have been made to do so.

The following is a condensed description of Dr. Rock's fuller one, which is given in his "Textile Fabrics," 1870. In the lowest central panel is St. Michael overcoming Satan. In the next quatrefoil above this one is the Crucifixion. In the highest central quatrefoil is the Redeemer uprisen, crowned as a king and seated with the Virgin Mary on a cushioned throne.

In the quatrefoil on the right hand is shown the death of the Virgin Mary ; in that to the left, her burial.

In the next quatrefoil to the left (beyond that of the burial of the Virgin) is shown Christ in the garden. In His left hand He holds the banner of the Resurrection, and with His right bestows His benediction on the kneeling Magdalene. Below, but outside this quatrefoil, is part of the figure of a layman upon his knees, and holding a long narrow scroll, bearing words which cannot now be satisfactorily read. In the next lower panel is St. Philip; to the right is St. Bartholomew holding a book in one hand, in the other the flaying knife. Above him, St. Peter with his two keys, one gold, the other silver; and under him, to the right, is St. Andrew with his cross. On the other side of the panel with St. Michael and the dragon is one containing St. James the Greater, sometimes called of Compostella, with a book in one hand, and in the other a staff, and a wallet slung from his wrist. In the next quatrefoil, above, stands St. Paul with sword and book; lower, to the right, St. Thomas with his lance of Martyrdom and a book; and still further to the right, St. James the Less with a book and club. Just above, in another panel, is our Saviour clad in a golden tunic, and carrying a crozier; upon his knees St. Thomas feels, with his right hand held by the Redeemer, the spear-wound in His side. Below to the right, outside the last named panel, is the partly worked figure of an individual probably living at the time the vestment was wrought, who holds up a scroll bearing words which can no longer be read.

In its original state the cope was figured with twelve apostles, as the imperfect pieces on the right hand side afford us parts of three of the missing heads, while another imperfect portion to the left shows us the hand with a book, belonging to a fourth apostle. The lower part of this vestment has been reshaped with shreds from itself; and perhaps at such a time were added its present heraldic orphrey, morse, and border, perhaps some fifty years afterwards.

Eight angels standing upon wheels, and so placed that they are everywhere close to those quatrefoils wherein our Lord's person comes, may be taken to represent the upper hierarchy of the angelic host; other angels—and two of them only are entire—not upon wheels, and far away from our Lord, one of the perfect ones under St. Peter, the other under St. Paul, no doubt belong to the second hierarchy; while those two (partly shown) having but one, not three, pair of wings, the first under the death, the other under the burial of the Virgin, both of them holding up golden crowns, one in each hand, represent, possibly, the lowest of the three hierarchies.

The broad upper band, or orphrey, contains heraldic shields, of which, in the centre, four are round, and set on green grounds. Ten square shields are set alternately upon green and crimson (faded to brown), and sets of five flank the four circular shields in centre of the band or orphrey. In these we have:—

1. Checky azure and or, a chevron ermine. Warwick.
2. Quarterly 1 and 4 gules, a three-towered castle or; 2 and 3 argent, a lion rampant azure. Castile and Leon.
3. Vair or and gules, within a bordure azure, charged with sixteen horse-shoes argent. Ferrers.
4. Azure, three barnacles or, on a chief ermine a demi-lion rampant gules. Geneville.

In the five square shields, beginning at the furtherest left side, we see these blazons:—

1. Ermine, a cross gules charged with five lioncels statant gardant or. Everard.
2. Same as circular shield No. 3. Ferrers.

3. Gules, the Holy Lamb argent with flag or, between two stars and a crescent or. Badge of the Knights Templars.

4. Same as 2 above. Ferrers.

5. Same as 1 above. Everard.

Then come the four circular shields first described, after which come the second set of square shields:—

6. Checky azure and or, a bend gules charged with three lioncels passant argent. Clifford.

7. Quarterly argent and gules; 2 and 3 fretty or, over all a bend sable. Spencer.

8. The same as square shield No. 3 above, but the Lamb is or, the flag argent. Badge of the Knights Templars.

9. Same as 6 above. Spencer.

10. Same as 7 above. Clifford.

Just below the two middle circular shields are four loops, through which might be buttoned on to the cope a hood. On the opposite edge of the orphrey, to the left, are three loops made of gold cord, by which was made fast the morse that is blazoned with ten coats, as follows:—

1. Gules, a large fixed six-pointed star argent voided with another star azure voided argent voided gules, between four cross-crosslets or.

2. Gules, an eagle displayed or. Limesi or Lindsey.

3. Castile and Leon.

4. Gules, a fess argent between three covered cups or. Le Botiler.

5. Castile and Leon.

6. Ferrers.

7. Azure, a cross argent between four eagles (P) displayed argent (P).

8. Spencer.

9. Same as 2. Lindsey.

10. Geneville.

The ground is checky azure and or upon which these small shields in the morse are placed.

On the narrow band running round the hem, the same alternation of green and crimson squares, as a ground for the small diamond-shaped shields, is observed, as in the orphrey; and the blazons are, beginning at the left-hand side:—

1. Barry of ten azure and argent imbattled, a fess gules sprinkled with four-petaled flowers seeded azure.

2. Or, charged with martlets gules, and a pair of bars gemelles azure.

3. Ferrers.

4. Castile and Leon.

5. Azure, a cross or. Sheldon.

6. Azure, a lion rampant or, within a bordure gules charged with eight water-bougets argent.

7. Warwick.

8. Spencer.

9. Azure, a bend between six birds or. Montney of Essex.

10. Gules, sprinkled with cross-crosslets or, and a saltire very potent argent and azure. Champernoun.

11. Geneville.

12. England.

13. Checky argent and azure, on a bend gules, three garbs (P) or escallop-shells (P) or.

14. Or, on a fess gules between six fleur-de-lis three and three gules, three fleur-de-lis or.

15. Gules, a lion rampant argent, within a bordure azure, charged with eight water-bougets or.

16. Checky or and gules, on a bend azure, five horse-shoes argent.
17. Same as 1.
18. Same as 2.
19. Same as 3. Ferrers.
20. Same as 10. Champernoun.
21. Same as 10 in the orphrey. Clifford.
22. Same as 8. Spencer.
23. Azure, between six escallop shells (?) three and three, a bend or.  
Tyddeswall.
24. Same as 6.
25. Paly of ten argent and azure, on a bend gules, three escallop-shells (?) or. A coat of Grandison.
26. Gules, a lion rampant or. Fitz Alan.
27. Barry argent and azure, a chief checky or and gules.
28. Geneville.
29. Party per fess azure and or, a cross fusil counterchanged.
30. Argent, four birds gules, between a saltire gules, charged with nine bezants. Hampden (?).
31. Azure, five fusils in fesse or. Percy.
32. Same as 1, on the orphrey. Everard.
33. Same as 6, on the orphrey. Warwick.
34. Gules, three lucies hauriant in fess between six cross-crosslets or.  
Lucy.
35. Paly of ten or and azure, on a fess gules, three mullets of six points argent, voided with a cross azure. Chambowe (?).
36. Party per fess gules, fretted or, and ermine. Ribbesford (?).
37. Same as 9.
38. Or, on a cross gules, five escallop-shells argent. Bygod.
39. Barry, a chief paly and the corners gyronny, or and azure, an escutcheon ermine. Roger de Mortimer.
40. Same as 6.
41. Party per fess, argent three eight-petal flowers formed, as it were, out of a knot made crosswise, with two flowers at the end of each limb, and azure with a string of lozenges like a fess argent, and three fleurs-de-lis (?) two and one or.
42. Gules, a fess checky argent and azure, between twelve cross-crosslets or. Possibly one of the many coats taken by Le Botiler.
43. Azure, three lucies hauriant in fess between six cross-crosslets or.  
Lucy.
44. Ermine, on a chevron gules, three escallop-shells or. Golbore or Grove.
45. Gyronny of twelve or and azure. De Bassingburn.

Besides their heraldry, the squares in the upper band or orphrey contain swans, peacocks, and stars wrought at each corner in some of them. A crescent moon is shown on the square shields with the Holy Lamb.

This embroidery may probably have been worked by the nuns of some convent which stood in or near Coventry.

Upon the banks of the Thames, at Isleworth, near London, in the year 1414 Henry V. built, and munificently endowed, a monastery to be called "Syon," for nuns of St. Bridget's order. Among the earliest friends of this new house was a Master Thomas Graunt, an official in one of the ecclesiastical courts of the kingdom. In the Syon nuns' martyrologium—a MS. in the British Museum—this churchman is gratefully recorded as the giver to their convent of several precious ornaments, of which this very cope seemingly is one. It was the custom for a gild, or religious body, to bestow some rich church vestment upon an ecclesiastical advocate who had befriended it by his pleadings before

the tribunals, and thus to convey their thanks to him along with his fee. After such a fashion this cope could have easily found its way, through Dr. Graunt, from Warwickshire to Middlesex. At the beginning of Elizabeth's reign it went along with the nuns as they wandered in an unbroken body through Flanders, France, and Portugal, where they halted. About sixty years ago it came back again from Lisbon to England, and has found a lasting home in the South Kensington Museum.

COPE, of canvas, embroidered with coloured silks in short stitches, taken in the same manner as those sometimes called "cushion" stitches. The design consists of a series of circles intersecting one another so as to form six pointed star shapes separated by spaces between the points, of oval cuneiform or shuttle shape. In these small spaces are blue dragons with red wings. At the points of the star shapes are rosettes worked in gold thread and applied (*appliqué*). The star shapes are alternately filled in with red and green grounds, and each contains figures of saints undergoing various forms of martyrdom. The orphreys along the front and down the centre of the back are woven in a diaper of red and gold silk with purple and green angular ornaments (*fyfots*) arranged in rectangular compartments. A small pointed hood of canvas, embroidered with red and yellow silks in close-lying short stitches with rectangular devices is attached to the orphrey. The border is fringed with coloured silks. (Coll<sup>n</sup> of the Bp. of Hildesheim). *German*. 14th centy. L. 9 ft. 4½ in., W. 4 ft. 9¼ in. Bought (with Nos. 10 to 19), 145*l*. 16*s*. 8*d*. 17.—1873.

COPE, of faded crimson silk damask, with orphrey, of green velvet edged with crimson velvet. The cope is ornamented with sparsely strewn emblematical devices,\* of leaves spreading on each side of central fruit form, fleur-de-lys, three winged seraphs bearing mottoes "Da Gloriã Deo," these three latter being arranged below a representation of the Assumption of the Virgin. At the hood shaped portion adjoining the orphrey is a figure of Our Lord in the act of benediction; along the orphrey on each side of this figure are emblematical fruit and floral devices, as on the ground of the cope. The various ornaments above named are applied (*appliqué*) to the ground, being first worked upon stout canvas with gold threads and silks couched, and silks worked in short stitches (as in the faces). *English*. Early 15th centy. L. 9 ft. 10 in., depth 4 ft. 9 in. Bought, 25*l*. 230.—1879.

\* Compare with similar devices in 4045.—1856.



COPE, of raised crimson velvet, with repeating pattern of pointed fruit with blossoms radiating about it, and set in seven petalled forms. The orphreys embroidered on a golden ground of coloured silks and gold thread (Cologne work) woven, and very slightly embroidered. The figures upon the orphrey are under canopies, and have inscriptions beneath them. SS. Mary Magdalene, Bernadine, Lucia, Humbert, on one side, SS. Elizabeth, Severinus, Ursula, John the Baptist. The hood is of gold thread couched, with figures representing the death of the Virgin Mary. The work is much worn. The draperies were originally of gold threads whipped round with fine coloured silks; the heads of the various figures of canvas embroidered with fine silks in long and short stitches. *Flemish*. End of the 15th centy. 10 ft. 8 in. by 5 ft. 8 in. Bought. 8354.-1863.

COPE, CAPE, AND MORSE. The cope of cut crimson silk velvet with ground of cloth of gold. The orphreys chiefly of gold thread couched; the drapery of the figures worked with coloured silks in long and short stitches, and with gold threads, around which are whipped fine coloured silk threads. The figures have been worked separately on canvas and then applied (*appliqué*); they represent the Virgin and Child and female martyrs under golden canopies; the Cape\* is embroidered with a canopy and border of gold threads couched. Within is represented the martyrdom of St. Margaret embroidered in coloured silks, chiefly long and short stitches; and with gold threads whipped round with fine coloured silks, pearls sewn on. The Morse is of later (probably 17th centy) work. It bears a seraph's head, in gold thread raised work. *Flemish* (Burgundian School). Late 15th centy. L. 4 ft. 6 in., circum. 15 ft. 8 in.; cape, L. 2 ft., W. 2 ft. 4 in. Bought, 100*l*. 1452, 1452*a*.-1871.

\* The cape is a fine specimen of embroidery, and in better preservation than the orphreys. In the canopy are small panels, each containing a figure of Christ, of a woman (? woman of Samaria with her pitcher), the central panel has representation of well.

COPE (piece of), of patterned, cut green velvet, embroidered with conventional floral stem in gold thread, raised and laid. Fringe of coloured silks attached. From the Treasury of St. Mary's Church, Dantzic. *Italian* or *Flemish*. 15th centy. 8 in. by 7 in. Bought, 1*l*. 757.-1875.

COPE, crimson velvet, figured with large and small flowers in gold thread and coloured silks, and other smaller flowers in green and white; with hood and orphrey embroidered in gold threads couched, and gold threads whipped round with fine silks and coloured silks in long and short stitches. The hood is figured with the descent of the Holy Ghost upon the Virgin Mary amid the Apostles, grouped beneath a Gothic canopy. On the orphrey, on the right hand is St. John the Baptist; then Pope St. Gregory the Great; afterwards an Archbishop (?) St. Antoninus; lastly (?) St. Sebastian; on the left side St. George with banner and shield; then St. Jerome, below whom, a bishop; and last St. Onuphrius, hermit. *Florentine*. Late 15th centy. 9 ft. 5½ in. by 4 ft. 6 in. Bought, 79.-1864.

The Cope is of the same set as chasuble No. 78.

COPE (piece of), of cut crimson velvet, with rosettes worked in seed pearls. From the Treasury of St. Mary's Church, Dantzic. *Italian*. 15th centy. 8 in. by 5½ in. Bought, 18s. 758.-1875.

COPE WITH HOOD. The ground is of faded crimson silk and gold thread damask figured with repeating pattern of golden pomegranates, set in six-petalled formal blossoms, beyond which, on each side, is pine-apple device. The embroidery on the hood and orphrey is done on canvas with coloured silks worked in chain-stitch and gold threads couched (much worn and rough in workmanship).\* The ground of the hood of layings of blue floss silk is modern. Upon the hood is represented the Coronation of the Virgin. The orphreys divided into panels containing representations of scenes from the life of the Virgin, the Angels appearing to the shepherds, the Nativity, the Resurrection, the Death of the Virgin, &c. *Italian*. End of the 15th centy. 8 ft. 10 in. by 4 ft. 6 in. Bought, 36l. 580.-1884.

\* A more complete specimen of this sort of embroidery is to be seen in No. 4216.-1857.

COPE, of cut green velvet; the pattern of which, consists of heart-shaped leaves covered with a kind of check, and large conventional artichokes. The orphreys are woven, and very slightly embroidered, with a golden ground, on which are SS. Paul, Barbara, Peter, and Catherine, an inscription, and flower-bearing trees (probably Cologne

weaving). The hood is of canvas covered with worn and faded gold and silks, laid and couched, upon which are applied (*appliqué*) figures representing the Annunciation, embroidered with coloured silks in long stitch, and outlined with gold and silken cords stitched down. The morse is of plain velvet. The raised velvet is Italian, 16th centy; the orphreys German, 16th centy; the embroidery of the hood, 16th centy. 9 ft. 2 in. by 3 ft. 11¼ in. Bought. 1373.-1864.

COPE (part of), of crimson velvet, embroidered in gold thread stitched and couched with diaper pattern consisting of ornamental fleurs-de-lys. This was probably part of a cope. *Italian* or *Spanish*. First half of 16th centy. 20 in. by 18½ in. Bought (Robinson Coll<sup>n</sup>). 120.-1880.

COPE WITH HOOD, of crimson velvet, embroidered with groups of leaf and scroll forms, worked in gold thread couched and outlined with gold thread stitched down. The orphrey similarly embroidered in repeating vertical ornament of vase and leafy scroll forms. The hood, of red velvet, is embroidered with scroll and acanthus leaf ornaments, between which is an oval medallion of the Virgin and Child, wrought with coloured silks and gold and silver threads in long and short stitches upon canvas. The ground of the medallion is of gold threads laid and stitched over with yellow silk. *Spanish*. 16th centy. W. 9 ft. 8 in., depth 5 ft. 2 in. Bought, 30%. 528.-1877.

COPE WITH HOOD, of crimson velvet, embroidered with gold and silver thread stitched down (laid) in sparsely strewn heart-shaped groups of acanthus leaf ornament, with long-stemmed white blossoms spreading from it. The orphrey of green velvet, embroidered with gold and silver cords and thread and coloured silk, cords, and threads stitched down, in vertical groups of acanthus scrolls, between which are medallions of saints (much worn out). The hood is similarly embroidered with a representation of the Virgin and Child. From the Cathedral of Pampeluna. *Spanish*. About 1520. L. 4. ft. 8 in., W. 9 ft. 6 in. Bought (Robinson Coll<sup>n</sup>). 240, 240a.-1880.

See also Dalmatics 238, 238a, 239, and 239a.-1880.

**COPE WITH HOOD.** The ground is of purple silk damask, figured with groups and garlands of fruits, blossoms, leaves, and such like (? 17th centy). The raised embroidery (? middle 16th centy) on orphreys and hood, which are of dark blue velvet, consists of balanced acanthus scroll patterns, repeated, and worked chiefly in gold thread couched, with details picked out with silver and coloured silk. The embroidery is bordered with bands of gold thread couched. *Spanish.* L. 4 ft. 10 in., W. 9 ft. 6 in. Bought (Robinson Coll<sup>n</sup>). 241.—1880.

This vestment is for use during Lent. Embroidery and ornamentation of a similar character have been made in Italy.

**COPE WITH HOOD.** For use during Lent. Purple silk damask with orphreys of dark blue velvet heavily embroidered with foliated scrolls in gold and silver thread and coloured silk, and edged with gold lace. Probably from Andalusia. *Spanish.* About 1540–60. L. 3 ft. 11 in., W. 9 ft. 8 in. Bought (Robinson Coll<sup>n</sup>). 242.—1880.

## COSTUME.

**COSTUME.** Jacket and vest, of drab cloth, with embroidery of red silk cord stitched to the ground, and occasional devices of gold thread cord. *Greek.* (Patras.) 19th centy. L. of jacket, 16½ in., extreme W. 5 ft. 11 in. L. of vest 16¼ in., W. 2 ft. 6 in. Bought, 2*l.*  
455, 455*a.*—1877.

**COSTUME.** Jacket, vest, and pair of gaiters, of blue velvet, with silver thread embroidery worked partly in chain stitch; front of vest in a weaving or running stitch with an effect like couching, and other parts enriched with braid stitched on to the velvet ground. Dress of an Albanian gentleman. *Turco-Greek.* (Albanian.) About 1830. L. of jacket, 15½ in., L. of vest, 20½ in. L. of gaiters, 13 in.; extreme W. 5 ft. 6 in., W. 2 ft. 7½ in., W. 6¾ in. Bought, 6*l.* 10*s.* 452 to 452*c.*—1877.

**COSTUME.** A jacket and pair of trousers, of brown cloth, embroidered in rose, shamrock, and thistle pattern with silver thread; fitted with plated buttons and tags; manga, or cloak, of brown cloth, with a centre of crimson velvet, embroidered with silk thread and bordered with silver lace and fringe; two leggings of leather, stamped

and cut, with an outer corner of silver embroidery in rose, shamrock, and thistle pattern on blue velvet. *Mexican*.\* 19th centy. Jacket, W. 3 ft. ; trousers, L. 3 ft. 8 in. ; manga, L. 8 ft. 4 in. ; leggings, W. 3 ft. 2 in. Bought, 25*l*. 554 to 554*d*.—1883.

\* The silver thread embroidery is probably of English, French, or Spanish workmanship, the shaping of the clothes being adapted from a Mexican costume. The stamped and cut pattern of the leather leggings is suggestive of that used by Madras sandal wood carvers.

**COSTUME.** Uniform, comprising coat and small-clothes, of brown cloth, and waistcoat of white silk, embroidered along borders, cuffs, and pockets in stem and satin stitch with shades of straw-coloured and blue silks in repeating pattern composed of scrolls of wheat-ear motives and bunches of cornflower blossoms. Buttons embroidered with blossoms. *English*. Made in 1816. Total L., as arranged 3 ft. 9½ in., W. 3 ft. 3 in. Given by Messrs. Meyer & Mortimer. 859 to 859*b*.—1870.

**COSTUME.** Uniform, comprising coat and small-clothes, of purple and black figured silk, and waistcoat, of fair cream-coloured silk, embroidered along borders, cuffs, and pockets in stem, long, short, and satin stitches with coloured silks, in repeating pattern of three leaves and a bunch of roses, the buttons embroidered with blossoms. *English*. ? Late 18th or early 19th centy. L. of coat 3 ft. 11 in. ; of breeches, 2 ft. 6 in. of vest, 2 ft. 10½ in. Bought, 16*l*. 16*s*. 343 to 343*b*.—1886.

See also similar uniform or court suit 859 to 859*b*.—1870, and coats Nos. 266.—1866 and 1423.—1871.

## CUFFS.

See also Cuffs in section of Egyptian tapestry woven textiles (p. 46).

**CUFF.** One of a pair. For ecclesiastical use. Chiefly of green satin, embroidered with gold and silver thread. The Virgin represented reading under a Gothic arch. Face and hands worked in silk in overlaying stitches. The architecture, costume, and background done in gold thread. On each side of this group a vase with conventional flowers worked in gold thread ; the body of the vase is of gold couching, the handles and other portions done with a gimp of fine silver thread. Spangles are interspersed. This arrangement is enclosed by a

simple floral scroll worked in gold thread and silver gimp. Acquired at Corfu. *Greek*. 17th centy. 10 in. by 6 $\frac{5}{8}$  in. Bought, 1l. 10s. the pair. 460.-1877.

CUFF. One of a pair. For ecclesiastical use. Green satin, embroidered with gold and silver thread.\* Acquired at Corfu. *Greek*. 17th centy. 10 in. by 6 $\frac{5}{8}$  in. Bought, 1l. 10s. the pair. 460a.-1887.

\* See description to 460.-1877. The figure here shown is the angel of the Annunciation. The two cuffs brought together complete the scene of the incident.

CUFF, of linen, embroidered with thread in stem and satin stitches, with balanced ornament of floral and leaf devices. From the district of Telemarken. 7 $\frac{1}{2}$  in. by 5 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania.

805.-1884.

## DALMATICS.

DALMATIC, of woven silk, with design of narrow bands charged with circles enclosing a word in imitated Arabic letters, and conventional flowers separating two hounds couchant, gardant, each within his own circle, all in gold; the bands are inserted between portions of the silken fabric which is figured with a conventional floration, at the foot of which are two cheetahs collared, courant, face to face, all in white silk, slightly specked with crimson, and between this group two eagles, in white silk, flying down upon two small hounds, sejant, gardant, both in gold. The narrow orphreys crossing the shoulders and hanging back and front with broad bands (back and front) or apparels between them, are embroidered in faded and worn gold threads couched with heraldic shields, some set in quatrefoils outlined with silk cord stitched down. The weaving *Sicilian*. 13th centy. The embroidery. *Italian*. 13th centy. 3 ft. 5 $\frac{1}{2}$  in. by (across the sleeves) 4 ft. 2 $\frac{3}{4}$  in. 1369.-1864.

DALMATIC (two), of crimson velvet, embroidered with gold and silver thread stitched down (laid) in sparsely strewn groups of heart-shaped acanthus leaf ornament, with long-stemmed white blossoms spreading from it. The apparels are of green velvet, embroidered in gold and silver cords and thread and coloured silk cords and threads

stitched down (laid) in balanced ornament (filling the rectangular panels) of acanthus scrolls, some of which terminate in griffin and dolphin heads. The collar or hood (238*a*, and 239*a*) is also of green velvet with a cherub's head, and balanced acanthus scrolls on each side of it worked in gold threads and coloured silk cords laid. From the Cathedral of Pampeluna. *Spanish*. About 1520. L. 5 ft. 9 in., W. 4 ft. 9 in. Bought (Robinson Coll<sup>n</sup>). 238, 238*a*, 239, 239*a*.—1880.

See also Cope 240, 240*a*.—1880.

DALMATIC, of crimson silk and silver and gold damask, figured with a diaper pattern of rosettes in panels formed by continuous curved bands; with trimmings of riband lace of yellow silk and silver tinsel; the apparels of green velvet, with fleur-de-lys crosses cut out of crimson satin, and applied (*appliqué*) in centre of panels, the borders and corners of which are ornamented with outline scroll patterns done in gold and silver thread stitched down. *Spanish*. About 1530. L. 3 ft. 11 in., W. 5 ft. 4 in. Bought (Robinson Coll<sup>n</sup>). 264.—1880.

DALMATIC, light red and pink silk damask, figured with large leaf and fanciful scroll forms (? 17th centy fabric). The apparels are of crimson satin, embroidered with balanced scroll ornament terminating in dolphin heads, vases of fruit and blossoms, arranged about a central chalice in gold and silver thread and coloured silks, laid and stitched down to satin and outlined with gold thread and coloured silk cord stitched down. *Spanish*. About 1540. L. 3 ft. 11 in., W. 4 ft. 9½ in. Bought (Robinson Coll<sup>n</sup>). 254.—1880.

See also Apparels No. 97 and 98.—1880.

DALMATIC, of crimson satin, embroidered with gold and silver threads couched, in a diaper pattern of alternating Greek crosses and cruciform foliations on the back; in upper part are medallions with representations of our Lord and the Evangelists, with faces and hands of satin partially embroidered in short stitches, and books of vellum; on the front is a medallion with the Virgin and Child; on the border (back and front) are shields of arms surmounted by cardinals' hats, with the names of two archbishops in Greek characters. Acquired at Corfu. *Greek*. Early 17th centy. L. 3 ft. 9 in., W. 4 ft. Bought, 30*l*. 458.—1877.

DALMATIC of silk damask, white ground, woven with coloured flowers, the apparels (or panels in front and back, and borders to sleeves) of white satin, with medallion, in each of the panels containing emblems of the Crucifixion embroidered with gold thread (laid) and coloured silks, chain and short-stich, and stitched over gold threads; and flanked with acanthus scroll ornament cut out of coloured satins, applied (*appliqué*) and outlined with gold threads. *Spanish*. 17th centy. L. 3 ft. 7½ in.; extreme W. 5 ft. 3 in. Bought, 2*l.* 10*s.* 277.-1870.

See also Chasuble 274-275.-1870.

DALMATIC, of crimson silk damask, with crimson velvet apparels, in centre of which is a white satin medallion bearing an embroidery, of gold and silver threads stitched down with coloured silks worked over them in parts, of the Agnus Dei. This is set in a fanciful scrolled frame, about which in balanced arrangements are acanthus, scrolled stems, blossoms, &c., all cut out of coloured satins applied (*appliqué*), and outlined with silk cords stitched down and edged with short silk fringe. *Spanish*. 17th centy. L. 3 ft. 8 in.; extreme W. 5 ft. 2½ in. 5*l.*

285.-1870.

This is part of the set to which the Chasuble No 284.-1870 belongs. See similar work in No. 1163.-1877.

DALMATIC, of white satin, embroidered in bands and compartments containing close floral and scroll designs, with various blossoms, birds, &c., in coloured floss silk, in chain stitch for stems, and in short stitch for flowers, &c.; the details outlined with gold and silver thread stitched down. A cardinal's hat above a vase with tulip and other flowers is on one apparel along the skirt, whilst on the corresponding apparel is a cardinal's hat, surmounting a lion and cross. On the apparels of sleeves are coronets surmounting cyphers. *Spanish* (?). About 1600. L. 3 ft. 9 in., W. 5 ft. Bought (Robinson Coll<sup>n</sup>).

269.-1880.

This is a remarkably rich piece of ornamentation in good preservation. Similar character of work and ornament were produced in Italy.

It is said that the vestment was one of a set probably used in the private chapel of a Cardinal Patriarch, either the Patriarch of Lisbon or the Spanish Patriarch of the Indies.

DALMATIC of linen, embroidered in chain stitch with coloured silks on the front, with a rudely drawn group of the Virgin and Child, two angels above, and St. George



and the Dragon below, and two floriated coptic crosses on each side; the sleeves are similarly embroidered with an angel, and a grouping of large and smaller blossom forms and floriated crosses; on the cuffs a narrow band of scroll ornament. *Christian-Coptic*. 19th centy. L. 3 ft. 5 in., W. 4 ft. 4 in. Bought, 2*l.* 10*s.* 1311-1871.

See Vol. II. of Butler's "Ancient Coptic Churches," in which such vestments as these are described.

## DRESSES (LADIES').

DRESS, light greyish silk, embroidered in feather stitches with coloured silks, and in "couchings" of silver thread and of gold thread on the sleeves. The pattern consists of bunches of large and small flower, leaf, berry, and other motives arranged as borders along front and sleeves, the edges of which are trimmed with silver thread and knottings of coloured floss silks and white silk gimp. *English*.\* 18th centy. L. 4 ft. 2½ in., W. 10 ft. Bought, 2*l.* 700.-1864.

\* See also 114 and 114*a.*-1873.

DRESS AND PETTICOAT, of light greyish silk, embroidered in feather stitches with coloured silks, and in couchings of gold thread with sprawling branches of leaves, flowers, and fruits springing from fanciful rock-work bridges, upon which, and by their sides, are houses, roadways, and trees; trimmed down front with gold fringe and gold thread and tinsel lace and spangled buttons, silk gimp and floss silk tassels, and at sleeves with loopings of striped white silk gauze and small knots of coloured floss silks. *English*.\* Middle of 18th centy. L. of dress, 5 ft. 6 in.; of petticoat, 2 ft. 11 in. Given by Mrs. Thornhill. 114, 114*a.*-1873.

\* See also No. 725.-1877.

DRESS FOR A LADY, of yellow satin, lined with white silk, between which stout cords have been inserted and shaped with patterns of crossing riband, leaves, blossoms, diaperings, and other devices, and fastened by quilting stitches.† *English*. 18th centy. L. 4 ft. 1½ in. Bought, 8*l.* 106.-1884.

† See similar work in a pair of English mittens, No 523.-1877 and in English waistcoat, No. 157.-1870.

DRESS TRIMMING, of blue green satin, embroidered with light red silk cord stitched down, and similar coloured silk worked in satin stitch, with an outline pattern of leafy and fanciful forms, arranged symmetrically in groups and repeated. *French*. 18th centy. 3 ft. 8 in. by 2 ft. 2 in. Bought, 2s. 1038.-1855.

DRESS, of white silk, with repeated large circular devices in blues and purples, worked chiefly in floss silk layings and gold thread "laid"; in between the circular devices scrolling stems, with leaves of bright green twisted silk thread, laid. *Japanese*. 19th centy. L. 6 ft. 3 in. Bought, 10*l*. 103.-1884.

## GLOVES.

GLOVES, PAIR OF leather, with white satin covered gauntlets, cut into panels and embroidered with blue and red silk in feather stitch, with applied (*appliqué*) raised padded work, enriched with seed pearls and gold thread, and gimp with spangles, and trimmed with gold and silver lace. In the panels of the gauntlets appears the crown over the Tudor rose alternated with the Thistle. Upon the adjoining lower portion are a lion, snails, and sheep. Given by King Henry VIII. to Sir Anthony Denny, Kt., Privy Councillor, a friend of the King, and one of his executors. (*See* Burke's "Peerage," &c., s.v. "Denny.") *English*. 16th centy. L. 15 in. Given by Sir Edward Denny, Bart. 1506 and 1506*a*.-1882.

GLOVES OR MITTENS, PAIR OF, of crimson velvet, embroidered at the back with gold thread couchings; the hands and thumbs edged with gold thread cord; the gauntlets cut at the borders into panels, covered with white satin, and embroidered in feather stitch with flowers in coloured silks. Conventional leaves and pendent semi-circular forms done in couchings of gold and silver threads. The gauntlets are stiffened with raised vertical ridges of silver thread, laid; spangles and small beads stitched about the ground. Given by Queen Elizabeth to her Maid of Honour, Margaret Edgecumbe, wife of Sir Edward Denny, Kt., Banneret. *English*. Late 16th centy. L. 16 in. Given by Sir Edward Denny, Bart. 1507, 1507*a*.-1882.

GLOVES, PAIR OF, of knitted crimson silk, with gauntlet, embroidered with a cross on back on gold thread, and band round thumb of similar work. Part of the ceremonial vestments of an ecclesiastical dignitary. *Spanish*. About 1540. L.  $12\frac{2}{3}$  in. Bought (Robinson Coll<sup>n</sup>). 276, 276a.—1880.

GLOVES, PAIR OF leather, stitched along the back seams of the fingers with gold thread cord, with narrow gauntlets covered with plum-coloured satin, and cut into panels trimmed with gold thread lace. The gauntlets embroidered with raised ornament applied (*appliqué*) worked in gold thread, gimp, and seed pearls. *English*. Early 17th cent<sup>y</sup>. L. 11 in. Bought, 10*l.* the pair. 711, 711a.—1875.

GLOVES, PAIR OF leather gauntlet, embroidered at the cuff with silver thread and gimp, and fringed with silver thread. *English*. About 1680. L.  $12\frac{1}{4}$  in. Bought, 2*l.* 2*s.* the pair. 318, 318a.—1876.

GLOVE,\* Leather, with gauntlet, covered with red satin, and embroidered in raised work done in gold and silver gimp, outlined with gold thread. Spangles scattered on ground. *English*. Early 17th cent<sup>y</sup>. L.  $11\frac{1}{2}$  in. Bought, 15*s.* 298.—1878.

\* Compare with 4665.—1858.

GLOVES, PAIR OF leather gauntlet, embroidered with gold thread and silver gimp, about parts cut out of the cuff. *English*. About 1680. L.  $12\frac{1}{2}$  in. Bought, 2*l.* 2*s.* the pair. 319, 319a.—1876.

GLOVES, PAIR OF leather, with gold thread stitched along the back seams of the fingers with deep gauntlet, covered with alternate bands of red satin and gold thread riband lace edged with silver tinsel, and fringed with gold thread spangled. Given by King James I. to Sir Edward Denny, Kt. (afterwards Earl of Norwich), who, as sheriff of Hertfordshire, received the King during his journey from Scotland. *English*. Early 17th cent<sup>y</sup>. L. 17 in. Given by Sir Edward Denny, Bart. 1508, 1508a.—1882.

GLOVES, PAIR OF leather, with cut cuffs of white satin, embroidered with silver thread in repeating compartments, in which are worked with coloured silks a thistle,

carnation, strawberry, pansy, pierced heart, in feather stitches, with small spangles, and spots of silver gimp. *English*. 17th centv. L. 13 in. Given by James Latter, Esq. 338, 338a.-1885.

GLOVES, PAIR OF leather, stitched with gold thread cord along the backs of the finger seams; gauntlets covered with red satin, with raised embroidery of gold and silver gimp forms outlined with gold thread, the edges trimmed with gold thread lace, with gold and silver thread on crimson satin ground. ? *English* or *French*. 17th centv. L. 13 in., W. 7½ in. 2l. 4665.-1858.

GLOVE GAUNTLETS, PAIR OF, covered with white satin, scalloped and embroidered in feather stitch, with flowers in coloured silks enriched with gold thread, gold gimp, and spangles. The pomegranate appears amongst the blossoms. *English*. About 1760-80. 6 in. by 4½ in. Bought, 2l. 2s. the pair. 320, 320a.-1876.

Similar ornament and work are seen in 1507.-1882.

GLOVES, PAIR OF black leather, embroidered at back and on thumb with symmetrically arranged conventional forms done in bright red and other coloured silks in feather stitches,\* lined with swansdown. Made by peasants of the parish of Floda, in the province of Dalecarlia, Sweden. *Swedish*. 19th centv. L. 9 in. Bought, 14s. the pair. 363, 363a.-1882.

\* This sort of glove is called "Vantar" in Swedish.

## HOODS OF COPEs, &c.

See also Hood in section of tapestry-woven and embroidered Egyptian textiles (p. 45).

HOOD OF A COPE, embroidered with gold threads laid flatly and couched for architectural canopy. The angels (one on each side) are worked with coloured silks in chain stitch. In the centre a standing saint, applied (*applique*), woven in silks, surrounded by silver riband lace of 18th centv. *Flemish*. 15th centv. The figure of saint is of Cologne weaving, 15th centv. 1 ft. 4½ in., by 1 ft. 4½ in. Bought, 1l. 7793.-1862.

This piece has been clumsily treated. Dr. Bock states that figures of the Virgin and Child occupied the part now covered by the saint. The Virgin and Child were probably embroidered similarly to the angels.

HOOD OF A COPE, of various bits of red velvet and cloth of gold, with figures embroidered on linen with coloured silks in long and short stitch, and gold threads stitched down, applied (*appliqué*) to the velvet. The figures are St. Veronica, the Virgin and Child, and a bishop, the Descent from the Cross. Velvet, *Florentine*; the embroidery, *Flemish*, late 15th centy. 16 in. by 15½ in. Bought (Bock Coll<sup>n</sup>). 8333.-1863.

HOOD OF A COPE, embroidered with coloured silks in long stitch, and laid (couched) flatly, overstitched with gold threads and with gold threads whipped round with fine coloured silks. Figured with the Adoration of the Wise Men. The various figures and details are outlined with gold cords stitched down. ? *Flemish*. 16th centy. 1 foot 8½ inches wide, 1 foot 4½ inches deep. Bought, 10*l*. 84.-1864.

Dr. Rock writes:—This is one of the best preserved and the most beautiful works of the period in the collection, and is remarkable for the goodness of the gold.

Dr. Bock considers it to be the work of Spanish embroiderers of the 17th century.

HOOD AND ORPHREYS OF A COPE. The hood represents the interior of a temple; the Virgin, with clasped hands, is seated in the centre of the composition, surrounded by the Apostles, some of whose faces are upturned towards the Dove in a halo of glory. On the orphreys, under separate canopies, are St. Paul with the sword, St. Barbara with the chalice, and St. Lawrence with the grid-iron, St. Peter with the key, St. John Baptist, and St. Stephen with the stones of his martyrdom beneath his right arm and book in his left hand. The embroidery in the gold thread is done in "laid" and "couched" work. The ground planes to the figures are of laid floss silk with gold threads stitched to it. The faces and parts of the robes are embroidered with silk in feather stitch. Both hood and orphreys are bordered with gold thread couched over thick cord, done in a pattern of intertwisting lines. *Italian*. Early 16th centy. L. of hood, 20 in.; orphreys, each 4 ft. 11 in. Bought, 100*l*. 409 to 409*b*.-1882.

HOODS OF A DALMATIC (a pair), of white satin, with medalion containing emblems of the wounds of the Crucifixion embroidered with gold thread (laid) and coloured silks,

chain and short stitch, and stitched over gold threads; and flanked by conventional acanthus scrolls cut out of coloured satins applied (*appliqué*) and outlined with gold threads (laid), bound with gold lace, with silk cords, and silk and gold tassels. *Spanish*. 17th centy. W.  $23\frac{1}{4}$  in.;  $8\frac{1}{2}$  in. deep. Bought, 10s. each. 280, 281.-1870.

See also Dalmatic 277.-1870.;

## HUMERAL VEIL.

HUMERAL VEIL, of purple damask, with double panelled ends of white satin, each panel containing a medallion encircling emblems of the wounds of the Crucifixion embroidered with gold thread laid and coloured silks, chain and short stitches and stitched over gold threads; and set between conventional acanthus scroll ornament cut out of coloured satins, applied (*appliqué*), and outlined with gold threads, laid; edged with yellow silk cord and little bunches of coloured floss silk. *Spanish*. 17th centy. L., including fringe, 8 ft.  $9\frac{1}{2}$  in.; W. 1 ft. 10 in. Bought, 2l. 279.-1870.

See also Lectern Cloths or Humeral Veils, p. 333.

## JACKETS.

JACKET or TUNIC, of linen, embroidered with coloured silks and gold and silver threads with covering scroll pattern\* of fine continuous scrolling stem, showing a great variety of leaf, blossom, and fruit devices bordering each set of scrolls, such as strawberries and leaves, sweet pea, honeysuckle, rose, oak leaves and acorns, wild roses, &c. The stems are worked with dark green silk in chain stitch. The leaves and blossoms are chiefly worked in needle-point lace stitches separately from the face of the linen, to which they are applied and fixed by outlines and fibres, &c. of chain stitches. *English*. 17th centy. L. 2 ft. 2 in., W. 5 ft. 3 in. Bought, 8l. 919.-1873.

\* This sort of work appears to be an English version of Oriental (Chinese and Indian) silk embroideries on cotton. The same sort of work as that used for the floral devices is to be seen in the *appliqué* embroidery upon boxes (see 1070.-1873 and 851.-1873).

JACKET, of linen, embroidered with a back-stitch† in yellow silk with blossom and scroll leaf device repeated. *English*, after an *Indian* pattern. 17th centy. L. 2 ft. 10 in. Transferred from Educational Division. 517.-1877.

† The stitch on the back of the linen is chain stitch. This is similar to work in specimen No. 700.-1883.

JACKET, of thick white woollen material, with satin stitch embroidery in coloured wools on collar, cuffs, and front. *Hungarian*. 19th centy. L. 2 ft. 2 in. Given by the Royal Hungarian Minister of Public Instruction. 925.-1883.

JACKET (insertion taken from), of open work done in drawn thread work, with red silk intertwisted between each pair of the undrawn threads forming the squares, the diagonals of which are plaited in chain loops alternately. At centre of each square a rosette of gold or silver thread is intertwisted into the intersecting diagonals and sides of the squares. (Three pieces.) *Persian*. 19th centy. 21 in. by 24½ in.; smaller pieces 16 in. by 2¾ in. Bought, 337 to 337b.-1885.

JACKET FOR A LADY, of striped white silk gauze, embroidered in chain stitch with bright blue silk and gold thread with foliage, Turkish symbols, and inscriptions.‡ *Turkish*. 19th centy. L. 23 in., W. 5 ft. 2 in. Bought, 11. 212.-1885.

‡ This is a piece of ordinary modern work, poor in design and colour.

## KERCHIEF.

KERCHIEF (two triangular pieces), of cotton printed in colours, with a diapering scroll pattern outlined in chain stitch with silver thread: *Persian*. 17th or 18th centy. Each 3 ft. 3 in. by 19 in. Bought, 11. 10s. the two. 80, 80a.-1877.

KERCHIEF (square), of loosely woven flax, bordered with a repeated pattern of rose and leaf device and a building on a hill, worked with coloured silks and gold and silver threads in short, tent, and twisted stitches, edged with narrow gold and silver thread twisted lace. Acquired in Crete. *Turco-Greek*. 16th or 17th centy. 2 ft. 7 in. square. Bought (1907 to 2066, 2501). 2021.-1876.

KERCHIEF, of silk gauze, with stripes of closer woven white silk, embroidered (same on both sides) with repeated rows of coloured silk sprigs, short stitch, and gold stalks. From the *Turkish Archipelago*. 19th centy. 4 ft. by 17 in. Bought, 4s. 4170.-1856.

### LAPPETS (FOR MITRE, &C.).

LAPPET OF A BISHOP'S MITRE, embroidered upon linen with various coloured silks and gold thread in chain stitch chiefly, with a tall crocheted niche, beneath which is a female saint (? Saint Barbara); below and under a trefoil-headed niche is a female figure holding a scroll.\* *German*. Late 14th centy. 17½ in. by 3 in. Bought (Bock Coll<sup>n</sup>). 1305.-1864.

\* Dr. Bock considers these figures to represent the Christian and Jewish Churches.

LAPPET, of cambric, worked with coloured silks and gold thread satin stitch (same on both sides), with a palmette (centre of gold thread work) surrounded by a spray of formal leaves. *Hungarian*.† 13½ in. by 5½ in. Given by the Royal Hungarian Minister of Public Instruction. 884.-1883.

† The pattern and work are somewhat suggestive of Turco-Syrian influence.

LAPPET, of linen, embroidered with blue floss silk in satin stitches (same on both sides), with balanced pattern of conventional tulip and other floral and fruit forms. *Hungarian*.‡ 15 in. by 6 in. Given by the Royal Hungarian Minister of Public Instruction. 885.-1883.

‡ The ornament is somewhat suggestive of Turco-Syrian influence.

LAPPET, of linen, embroidered with red floss silk in satin stitches (same on both sides), with balanced pattern of conventional floral, fruit, and leaf forms. *Hungarian*. 11 in. by 6½ in. Given by the Royal Hungarian Minister of Public Instruction. 886.-1883.

LAPPET, of linen, embroidered with green floss silk in satin and short stitches, with two bands of diamond forms enclosing star shapes. *Hungarian*. 19 in. by 5¾ in. Given by the Royal Hungarian Minister of Public Instruction. 887.-1883.



LAPPET, of linen, embroidered with coloured floss silks in satin stitch (same on both sides), with symmetrical pattern composed of tulip and bird forms and leaf and blossom sprays.\* *Hungarian*. 10½ in. by 5 in. Given by the Royal Hungarian Minister of Public Instruction. 888.—1883.

\* The colouring and scheme of pattern are suggestive of those seen in certain Cretan specimens (see 2038.—1876).

LAPPET, of linen, embroidered with fair-coloured floss silks in satin stitch (same on both sides), with symmetrical pattern of tulip and other floral forms. *Hungarian*. 14 in. by 6 in. Given by the Royal Hungarian Minister of Public Instruction. 889.—1883.

## MANIPLE.

MANIPLE, (part of), of linen, embroidered in tent stitch with coloured silks in a diaper pattern of lozenges, green charged with a yellow cross, and red charged with a white cross. The end of linen rudely embroidered with worn gold thread and coloured silks, with a saint holding a scroll to her left; a nondescript form, ? a bird (see similar devices in Cretan embroidery); fringed with tassels of green, blue, white, and crimson silk. *German*. 14th centy.† 15½ in. by 3 in. 7016.—1860.

† Compare with numbers 8313.—1863, 1262.—1864, and 8305.—1863.

MANIPLE, of coarse linen, embroidered with silk in tent (cushion) stitch, with Gothic letters "Gratia + plena + Dom . . ." *German*. Late 14th centy. 3 ft. 10 in. by 2 inches. Bought (Bock Coll<sup>n</sup>). 8266.—1863.

This specimen came from the Cathedral of Halberstadt, Saxony.

MANIPLE, made out of part of a stole, of canvas, embroidered with coloured silk in tent (cushion) stitch, with a pattern of repeated lozenge-shapes, filled in with counter-changed angular devices. The ends of worn gold thread woven fabric; one of them with a lion rampant on a crimson field. *German*. 14th centy. 3 ft. 11 in. by 3 in. Bought (Bock Coll<sup>n</sup>). 1262.—1864.

MANIPLE, made up of different pieces of work. The band in centre is of canvas, embroidered with pattern of emblematical figures,† human heads with bodies of four legged animals, in various gestures, interspersed with

interlaced bands, forming small quatrefoil device, crescents, and other small ornaments, in gold threads and coloured silks in chain stitch. The ground to the pattern is worked in red floss silk, in chain stitch. The ends, of red silk, contain within circles of gold thread a lion set in a gold couched ground, and worked with gold and coloured silk threads, laid and stitched down; the other, the initial M, in green silks, laid and covered with trellis of gold thread stitched down, but of later date. ? *Turco-Greek-Armenian* of 16th centy, or *Northern German* of 13th and 14th centy. 3 ft. 8 in. by 7 in. Bought (Bock Coll<sup>n</sup>). 8239.-1863.

‡ Dr. Rock, in his "Textile Fabrics," compares these with grotesques in MSS. of 14th century, and those cut into stone on the north and south sides of Atterbury Church, Oxon.

MANIPLE or STOLE (part of), of crimson silk, embroidered with green silk in chain stitch and gimp, and gold thread stitched down in a continuous vertical scroll pattern, with fanciful leaf form between the scrolls; design, a green silk bough, &c. *German*. 16th centy. 16 $\frac{3}{4}$  in. by 3 in. Bought (Bock Coll<sup>n</sup>). 1346.-1864.

Probably used with the same vestment as that for which orphrey No 1347-1864 was made.

MANIPLE, of linen, with scroll flower pattern (similar to Venetian needle-point lace pattern, "Punzo tagliato a foliami"), outlined with white gimp cord, with ground filled in with crimson silk in long and short stitches. Trimmed with gold riband lace. *Spanish*. 17th centy. L. 3 ft. 2 in., W. 9 $\frac{1}{2}$  in. Bought, 1*l.* 10*s.* 1413.-1871. See Chasuble, 1411.-1871.

## MANTLE.

MANTLE, of cambric, embroidered with light yellow silk in chain stitch (tambour), with vertical compartments (an open insertion of plaited thread work between them) containing outline figures, many sorts of animals, and of armed men, evenly distributed to fill the compartments, below which are panels with horizontal arrangements of winged breastplates, flanked with stem and leaf devices and birds. *Indo-Portuguese*.\* 16th centy. 2 ft. 9 in. by 4 ft. 11 in. Bought, 3*l.* 1016-1877.

\* The treatment of the figures is similar in many respects to that in specimens Nos. 262.-1880 and 438.-1882, whilst the tambour embroidery is of an Indian character.

MEDALLIONS, OR *Orbiculi* FOR TUNICS.

See section of tapestry-woven and embroidered Egyptian textiles (p. 56):

## MITRE.

MITRE, chiefly of gold threads, couched, and representing Gothic arches, under which, with faces worked in fine silks (long and short stitch), and draperies in gold threads whipped round with fine coloured silks are on one side the Virgin and St. Augustin, on the other St. Barbara and St. Leonard; on each side is an angel supporting a shield of arms. The fields of the shield are in blue and red silks, laid and overstitched. On the lappets are figures of SS. Peter and Paul, worked similarly to other figures on mitre. An inscription inside the mitre states that it was made in 1592, and repaired in 1766. ? *Flemish*. H.  $14\frac{3}{4}$  in. Bought, 100*l*.

203.-1881.

## MITTENS.

MITTENS. (Pair.) Linen, quilted in pale yellow thread, with pattern of circles touching one another and containing radiating or blossom forms. In the spaces between the circles a scale or billet pattern.† *English*. 18th centy. L.  $7\frac{1}{4}$  in. Transferred from Educational Division. 520, 520*a*.-1877.

† The inner lining through which the stitches are taken is of loosely woven linen.

MITTEN. (One of a pair.) Linen, quilted in pale yellow thread with pattern of circles touching one another, and containing radiating or blossom forms. In the spaces between the circles a scale or billet pattern. *English*. 18th centy. L.  $7\frac{1}{4}$  in. Transferred from Educational Division. 521 and 521*a*.-1877.

MITTENS. (Pair of.) White satin, quilted in white silk, pattern chiefly of lozenge shapes enclosing radiating or

blossom forms. *English*. 18th centy. L. 7 in. Transferred from Educational Division. 522, 522a.—1877.

MITTENS. (Pair of.) White linen, quilted with white thread, in conventional floral pattern with raised effect, obtained by means of cord inserted between the inner and outer pieces of linen of the mitten. *English*. 18th centy. L. 7 in. Transferred from Educational Division. 523.—1877.

MITTENS. (Pair of.) White linen, stitched in yellow silk (on the inside chain stitching), with a pattern of symmetrically arranged geometric forms; and edged with yellow silk. *English*. Early 18th centy. L. 4½ in. Bought, 14s. the pair. 700, 700a.—1883.

MITTENS\* of knitted purple worsted, to upper part of which are stitched pointed red velvet-covered cards trimmed with gold thread and tinsel riband lace upon green silk, with raised star of gold thread, and bit of red glass in centre of red velvet. ? *German* or *Swiss*. L. 14 in., W. 3½ in. Bought, 10s. 1431, 1431a.—1871.

\* Part of peasant costume. 18th century.

### NAKSHES (OR TROUSERING FOR WOMEN).

NAKSHE, or woman's trousering, of fine canvas, worked with coloured silks in small and close tent stitches. The pattern consists of diagonal bands of three different widths, containing various vertically arranged groups of flowers, &c., some springing from vases. In the wider band of the three, surrounded by small trefoils in white, is a conventional rendering of a palm, surmounted by a blue cone set in a [radiation of red leaves. *Persian*. 17th centy. 23 in. by 20½ in. Bought, 1l. 8s. 293.—1884.

This is a good specimen of this class of work, design, and colour.

NAKSHE, or woman's trousering, of fine and open canvas, worked with tent stitch with coloured silks, and irregularly, in short and long stitch, with yellow silk and gold thread, with diagonal bands of groups of flower devices. *Persian*. 17th centy. 2 ft. 6 in. by 22 in. Bought, 2l. 5s. 1052.—1883.

NAKSHE, or woman's trousering, of canvas, worked with coloured silks in tent stitch, with repeating diagonal bands of conventional flowers and sprays of blossoms, with border at bottom, and narrower ones partly up sides. *Persian*. 17th or 18th centy. 2 ft. 2 in. by 20 in. Bought, 1l. 5s. 32.-1877.

NAKSHE, or woman's trousering, of canvas,† worked with coloured silks in tent stitches, with repeating diagonal bands of conventional flowers and blossoms; some arranged in groups springing from vases. Border at bottom and narrower ones partly up sides. *Persian*. 17th or 18th centy. 2 ft. 2 in. by 2 ft. Bought, 1l. 34.-1877.

† Of comparatively coarse quality.

NAKSHE, or woman's trousering, of linen, worked with coloured silks in close tent stitches, with a pattern consisting of repeated alternating (narrow and wider) bands of conventional blossoms and sprays of flowers, bordered by narrower bands set diagonally. *Persian*. ? 17th or 18th centy. 22 in. by 20 in. Bought, 10s. 35.-1877.

NAKSHE, or woman's trousering, of linen,† worked with coloured silks in tent stitches, with an outlined pattern of repeated alternating and diagonal bands (narrow and wider) of conventional flower and leaf forms. *Persian*. 17th or 18th centy. 2 ft. 1 in. by 22 in. Bought, 10s. 36.-1877.

† An unfinished specimen.

NAKSHE, or woman's trousering (two), of canvas,\* worked with coloured silks and worsted in close tent stitches, with pattern of diagonal bands containing blossoms and tulip devices, upon red and dark blue grounds. *Persian*. ? *Turcoman* peasant work. 17th or 18th centy. 2 ft. 1 in. by 20 in. Bought, 1l. 37, 52.-1877.

\* A specimen of coarse quality.

NAKSHE, or trousering for women, of coarse linen or canvas (partly) embroidered, chiefly with tent stitches in black and coloured silks and threads, with a pattern of diagonal bands, containing repeated blossom and leaf devices, reversed and set between narrow stripes filled with small blossom ornament. *Persian*. 17th or 18th centy. 2 ft. 1 in. by 15 in. Bought, 10s. 41.-1877.

- NAKSHE, or woman's trousering, of canvas, closely worked with coloured silks in tent stitches, with repeated and alternating diagonal bands containing bunches of flowers in small triangular vases, and other floral motives. *Persian*. 17th or 18th centy. 2 ft. 1 in. by 18 in. Bought, *ll*. 42.-1877.
- NAKSHE, or woman's trousering, of canvas, closely embroidered with coloured silks in tent stitches, in repeating alternate diagonal bands containing floral motives, and vases with conventional bunches of flowers. *Persian*. 17th or 18th centy. 2 ft. 1 in. by 19 in. Bought, *ll*. 5s. 46.-1877.
- NAKSHE, or woman's trousering, of cotton, worked with coloured silks in repeating diagonal bands of conventional blossoms, sprays of flowers, some in small vases, with border at bottom and partly up the sides. *Persian*. 17th or 18th centy. 2 ft. by 18 in. Bought, *ll*. 48.-1877.
- NAKSHE, or woman's trousering, of cotton, closely worked with coloured silks in small tent stitches in diagonal bands of various widths containing floral devices, grouped and repeated in groups. *Persian*. 17th or 18th centy. 2 ft. 1 in. by 20 in. Bought, *ll*. 50.-1877.
- NAKSHE, or woman's trousering, of canvas, closely worked with coloured silks in tent stitches in diagonal bands, alternated and repeated, containing conventional flower patterns. *Persian*. 17th or 18th centy. 2 ft. 3 in. by 18 in. Bought, *ll*. 51.-1877.
- NAKSHE, or woman's trousering, of cotton, worked with coloured silks in close tent stitch (two bits of), showing work in progress. *Persian*. 17 in. by 5 in., and 18 in. by 5 in. 1s. for the two. 849.-1876.
- NAKSHE, or woman's trousering, of fine canvas, closely worked with coloured silks in small tent stitches, with diagonal bands, alternated and repeated, containing groups of flower and leaf devices. *Persian*. 17th or 18th centy. 2 ft. 3 in. by 21 in. Bought, *ll*. 53.-1877.
- NAKSHE, or woman's trousering, of fine canvas, closely worked with coloured silks in small tent stitches, with diagonal bands, alternated and repeated, containing groups of flower and leaf motives. *Persian*. 17th or 18th centy. 2 ft. 2 in. by 19 in. Bought, *ll*. 54.-1877.

NAKSHE, or woman's trousering, of fine open canvas, worked with coloured silks in tent stitches, with diagonal bands of sprays of floral devices, the larger of which, as well as the edges of the bands, are worked in short and long stitches with yellow silk and gold thread. *Persian*. 17th centy. 3 ft. 7 in. by 2 ft. 3 in. Bought, 4*l*. 7*s*.

257, 257*a*.-1884.

Compare with 1052.-83.

NAKSHE, or woman's trousering, of canvas, worked with coloured silks in tent stitches, with diagonal bands of floral and leaf devices. *Persian*. 17th centy. 2 ft. 4½ in. by 21 in. Bought, 1*l*. 8*s*.

292.-1884.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in close tent stitches, with a pattern consisting of repeated bands of conventional blossoms and sprays of flowers arranged diagonally. *Persian*. ?18th centy. L. 2 ft. 3 in., W. 19¾ in., and L. 2 ft. 2 in., W. 22 in. Bought, 2*l*. the two.

791, 791*a*.-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in tent stitches, with diagonal (wide and narrow) bands containing floral devices. *Persian*. 18th centy. L. 2 ft. 1¾ in., W. 21½ in., and L. 2 ft. 1½ in., W. 19½ in. Bought, 2*l*. the two.

792, 792*a*.-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in tent stitches, with diagonal (wide and narrow) bands containing floral devices. *Persian*. 18th centy. Each, L. 2 ft. 5 in., W. 2 ft. 11½ in. Bought, 2*l*. the two.

793, 793*a*.-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in close tent stitches, with a pattern consisting of repeated alternating bands of conventional blossoms and sprays of flowers in vases arranged diagonally, with a border at bottom and partly up the sides. *Persian*. ?18th centy. Each, L. 2 ft. 1 in., W. 20 in. Bought, 2*l*. 5*s*. the two.

795, 795*a*.-1876.

NAKSHE, or woman's trousering, of cotton, worked with faded coloured silks in tent stitches, with narrow and wide diagonal bands containing flower and small vase devices. *Persian*. 18th centy. 2 ft. 2 in. by 18½ in. Bought, 8*s*.

1544.-1876.

NAKSHE, or woman's trousering, of cotton, worked with coloured worsteds in tent stitch, with diagonally arranged repeated bands of conventional blossoms and sprays of flowers, with birds occasionally introduced. A straight border at one end of the piece. *Persian*. 18th or 19th centy. 2 ft. 5 in. by 19 in. Bought, 1*l*.  
55.-1877.

NAKSHE, or trousers for a woman, canvas, worked in cross stitches with coloured silks with diagonal stripes, in two widths of repeated formal floral devices, and bound with crimson velvet. *Persian*. 18th or 19th centy. L. 2 ft. 6 in. Bought, 2*l*. 934.-1886.

NAKSHE, or trousering for women, of linen, worked in small tent stitches with coloured silks in diagonal stripes, broad and narrow alternately, containing repeated groups of floral devices arranged in square groups. *Persian*. 19th centy. 2 ft. 5 in. by 22 $\frac{1}{4}$  in. Bought, 5*l*. 5*s*.  
1303.-1873.

NAKSHE, or woman's trousering, of canvas, closely worked in small tent stitches, with coloured silks in diagonal bands (wide and narrow) containing small floral devices repeated. *Persian*. (Annual International Exhibition, 1874.) 2 ft. 5 in. by 2 ft. Bought, 12*l*. 10*s*. 533.-1874.

Made at Turbet Hydare, in the east of Persia. This is a good specimen of this class of work.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in tent stitches, with diagonal bands (large and small alternated) containing flower devices. *Persian*. Each, L. 2 ft. 1 $\frac{1}{2}$  in., W. 2 ft. Bought, 2*l*. the two. 794, 794*a*.-1876.

NAKSHE, or woman's trousering, of canvas (two pieces), worked with coloured silks in tent stitches, with diagonal bands (wide and narrow) containing floral devices. *Persian*. Each, L. 2 ft. 6 $\frac{1}{2}$  in., W. 2 ft. 1 in. Bought, 2*l*. 5*s*. the two. 796, 796*a*.-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in small tent stitches, with large and small diagonal bands containing various ornamental arrangements of flower devices, and vases containing floral sprays. *Persian*. Each, L. 2 ft., W. 21 in. Bought, 2*l*. 5*s*. the two. 797, 797*a*.-1876.

This is a good specimen of such work.



NAKSHE, or woman's trousering, of cotton (a pair), worked with coloured silks in close tent stitches, with repeating bands of conventional blossoms and sprays of flowers arranged diagonally. *Persian*. Each, L. 2 ft. 5 in., W. 22½ in. Bought, 2*l.* 5*s.* the two. 798, 798*a.*-1876.

NAKSHE, or woman's trousering, of canvas, worked with coloured silks in tent stitches, with broad diagonal bands containing groups of floral devices, and alternated with smaller bands containing bird and flower devices. *Persian*. L. 2 ft. 1 in., W. 19½ in. Bought, 1*l.* 2*s.* 6*d.* 799.-1876.

NAKSHE, or woman's trousering, of canvas, worked with coloured silks in tent stitches, with broad diagonal bands containing floral devices, alternated with smaller band containing bird and flower forms. *Persian*. L. 2 ft. 1 in., W. 20 in. Bought, 1*l.* 2*s.* 6*d.* 800.-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in tent stitches, with broad and narrow diagonal bands containing floral devices. *Persian*. L. 2 ft. 2¾ in., W. 2 ft. Bought, 1*l.* 10*s.* the two. 801, 801*a.*-1876.

NAKSHE, or woman's trousering (two pieces), of loosely woven cotton, worked with bright coloured silks in large tent stitches, with diagonal bands (wide and narrow) containing floral devices. *Persian*. L. 2 ft. 2¾ in., W. 20 in. Bought, 1*l.* 5*s.* the two. 802, 802*a.*-1876.

NAKSHE, or woman's trousering (a pair), of cotton, worked with coloured silks in tent stitches, with wide and narrow diagonal bands containing floral devices. The black lines between the bands are worked in short or stem stitches. *Persian*. L. 23½ in., W. 20 in. Bought, 18*s.* the two. 803, 803*a.*-1876.

NAKSHE, or woman's trousering, of cotton, worked with coloured silks in tent stitches and gold thread couched, with diagonal bands (large and small alternated) containing floral devices. *Persian*. L. 2 ft. 6 in., W. 23 in. Bought, 5*l.* 825.-1876.

NAKSHE, or woman's trousering, of linen, worked in close and small tent stitches, with coloured silks, with diagonal and alternate bands of different groups of floral

and leaf devices. *Persian*. 2 ft. 6 in. by 23 in. Bought,  
1*l.* 5*s.* 1053.-1883.

NAKSHE, or woman's trousering, of canvas, worked in tent stitches, with coloured silks, with diagonal and alternate bands of different groups of blossom and leaf device, in smaller bands, and similar devices interspersed with birds and vases in broader bands. *Persian*. 2 ft. 2 in. by 21½ in. Bought, 1*l.* 5*s.* 1054.-1883.

NAKSHE, or woman's trousering, of canvas, worked in tent stitches with bright coloured silks, with repetitions of three different diagonal bands (interchanged), containing repeated groups of flower and bird forms. *Persian*. 2 ft. 1 in. by 22 in. Bought, 1*l.* 5*s.* 1055.-1883.

NAKSHE, or woman's trousering (a pair), of coarse canvas, worked with coloured silks and black worsteds in tent stitches, with diagonal bands of floral devices in crude colours, with thick lines in satin stitch (black thread.) *Persian*. 2 ft. by 21 in. Bought, 2*l.* 10*s.* 1056, 1057.-1883.

NAKSHE, or woman's trousering (a pair), of canvas, worked with coloured silks in tent stitches, with diagonal bands of leaf and floral devices. *Persian*. 2 ft. 5 in. by 22 in. Bought 2*l.* 10*s.* 1058, 1059.-1883.

NAKSHE, or woman's trousering, of fine canvas, worked with coloured silks in tent stitches with diagonal bands of closely arranged and obscure floral forms. The border, composed of three different patterns, is more definite in design. *Persian*. 2 ft. 4 in. by 2 ft. Bought, 2*l.* 1064.-1883.

NAKSHE, or woman's trousering, of canvas, worked with coloured silks in close tent stitches, with diagonal bands of three different widths containing various vertically arranged floral devices.† *Persian*. 2 ft. 5 in. by 18 in. Bought, 1*l.* 8*s.* 294.-1884.

† In this specimen of careful workmanship the different squares of pattern set in the bands may be distinctly traced. In many of the other specimens the ornamental intention is often confused in definition.

## ORPHREYS.

ORPHREY or band, of red silk, embroidered with birds and scroll ornament in worn gold threads, laid and stitched down. ? *Sicilian* or *German*. 12th or 13th centy. 1 ft. 2 in. by  $1\frac{5}{8}$  in. Bought (Bock Coll<sup>n</sup>).  
8240.—1863.

This specimen came from the Cathedral of Halberstadt, in Saxony.

ORPHREY (part of). The ground, of which there are fragments only, was of purple silk, placed over a canvas foundation. The embroidery, done with gold thread in short stitches over stretched strings, so as to gain a raised effect, passed through the purple silk and the canvas. Rudely rendered are the figures of our Saviour (in a quatrefoil cut in half) and of the apostles St. Peter, St. Simon, and St. Philip, under arcades. ? *Norman*. End of the 12th centy.  $14\frac{1}{2}$  in. by 7 in. Bought (Bock Coll<sup>n</sup>).  
8226.—1863.

ORPHREY or BAND, of reddish purple silk, embroidered in worn gold thread laid, stitched down with repeated lozenges and roundels containing figures of birds and animals. ? *Sicilian* or *Norman*. 12th centy. 2 ft.  $1\frac{1}{2}$  in. by 2 in. Bought (Bock Coll<sup>n</sup>).  
8572.—1863.

Dr. Bock calls the silk Tarentine, and the embroidery Saracenic-Sicilian.

ORPHREY or band of red silk, embroidered with two dragons *vis-à-vis* (cross, and blossom form between them), and eagle, lion (?), and quatrefoil devices in worn gold threads, laid and stitched down. ? *Sicilian* or *German*. 12th or 13th centy. 1 ft.  $9\frac{1}{2}$  in. by 2 in. Bought (Bock Coll<sup>n</sup>).  
8240a.—1863.

This specimen came from the Cathedral of Halberstadt, in Saxony.

ORPHREYS, portions of (two), of crimson silk, embroidered with worn gold thread, laid flatly and stitched down in with scroll patterns. *Sicilian* or *German*. 13th centy. 8244,  $6\frac{1}{2}$  in. by  $2\frac{1}{2}$  in.; 8244a,  $6\frac{1}{4}$  in. by  $2\frac{1}{2}$  in. Bought (Bock Coll<sup>n</sup>).  
8244, 8244a.—1863.

\* These are from a vestment in the Cathedral at Halberstadt.

ORPHREY, portion of an, of crimson silk, embroidered with yellow thread† laid flatly and stitched down in a continuous scroll pattern, with fruit and flowers. *Sicilian*

or *German*. 13th centy.  $9\frac{1}{2}$  in. by  $3\frac{3}{4}$  in. Bought (Bock Coll<sup>n</sup>). 8570.-1863.

‡ The back of this specimen is shown; the threads formerly held gold threads on the face of the fabric, but these are almost entirely worn away or picked off.

ORPHREY (portion of), of crimson silk, chiefly worked with gold wire into a foundation of string previously stitched on to silk, with a repeating pattern (stars of eight points) within squares. ? *Turco-Greek*. 13th centy.  $5\frac{1}{2}$  in. by 2 in. Bought (Bock Coll<sup>n</sup>). 8581.-1863.

See also 8228.-1863.

Dr. Bock states that this piece once belonged to the Textile Treasures which Bishop Conrad brought with him to Halberstadt, as his booty, after the capture of Constantinople by the Latins in 1208. A great number of these rare fabrics are, he says, still preserved in the Cathedral of Halberstadt, Saxony.

ORPHREY (panel of an), of canvas, embroidered with coloured silks, chiefly in chain stitch; parts of drapery are of couched silk work, with stout outlining cords worked over with gold threads, and with gold threads (filling the ground of quatrefoil shapes) couched. The busts of two saints (?)‡ are figured within barbed quatrefoils. The border is of gold stalks, with trefoils, and intercrossing cord ornament. *Italian*. 14th centy. 10 in. by  $5\frac{1}{2}$  in. Bought (Bock Coll<sup>n</sup>). 7028.-1860.

The quatrefoils are linked together by a kind of fretty knot, as well as the lengths in the two narrow edgings on the border by a less intricate one, all of which looks very like Florentine work. Most likely this orphrey served for the side of a cope.

‡ These figures may be those of St. Barbara and the Prophet Malachi, or they may correspond with those in 1305.-1864.

ORPHREY (part of an), of linen, covered with embroidery in coloured silks, (long and short stitches for ground, laid or couched for some of the robes of saints, and in small chain or split stitches for faces and other parts of robes), and with gold thread laid and couched, and also stitched over strings. The pattern consists of stems (raised) to form a vertical series of quatrefoils, between each of which is an interlacement of stems flanked with leaves, or with parrots. The quatrefoils contain half figures of saints, and of a bishop with mitre and staff. On both sides runs a panelled border containing a waved stem ornament with vine leaves, done alternately in gold and silver, upon a green ground. *Italian*. 14th centy. 2 ft. 7 in. by  $5\frac{1}{2}$  in. Bought (Bock Coll<sup>n</sup>). 8641.-1863.

This is part of 7028.-1860.

ORPHREY (part of), of canvas, covered with blue silk (much worn), upon which are embroidered, outlined with yellow silk in chain stitch, and filled in with gold threads (much worn), fleurs-de-lys, arranged symmetrically. *French.* (?) 14th cent<sup>y</sup>. 7 in. by 3½ in. Bought (Bock Coll<sup>n</sup>). 8593.—1863.

This band probably once formed a part of a maniple, stole, or orphrey.

ORPHREY (panels of an), embroidered upon canvas, with silk originally in chain stitch, and latterly in irregular short stitch, and gold thread laid or couched flatly (in bad state of preservation), with figures of two apostles beneath crocketed canopies. *German.* Early 14th cent<sup>y</sup>. 16¾ in. by 4¾ in. Bought (Bock Coll<sup>n</sup>). 8261.—1863.

ORPHREY (part of an), of linen, embroidered in coloured silks (long and short stitches) and gold threads laid flatly and stitched down, cut out and mounted upon crimson satin; the design consists of a vertical arrangement of three apostolic figures beneath Gothic canopies. ?*Flemish.* 15th cent<sup>y</sup>. 30 in. by 7¼ in. Bought (Bock Coll<sup>n</sup>). 1313.—1864.

ORPHREY (panel of an), of woven gold thread and fine red silks, with applied figure of a bishop bearing a church in left hand, worked in gold threads and coloured silks, chiefly couched upon canvas. *German.* 15th cent<sup>y</sup>. 5 in. by 4½ in. Bought (Bock Coll<sup>n</sup>). 7023.—1860.

“In one hand the bishop, who wears a red mitre—an anomaly—and a cope with a quatrefoil morse to it, holds a church; in the other a pastoral staff.” See Rock’s “Textile Fabrics.”

Dr. Bock considers the bishop to be probably St. Cunibertus or St. Severinus, founders of churches and abbeys in Cologne.

The weaving is similar to that of Nos. 284 to 284c.—1874.

ORPHREY of canvas covered with couchings of gold threads and armorial shields\* worked with coloured silks stitched down with words between them done with black silk in short stitches. *German.* 15th cent<sup>y</sup>. 1 ft. 10 in. by 2 in. Bought (Bock Coll<sup>n</sup>). 7021.—1860.

\* One of the shields is azure, two arrows argent in saltire; the other shield is argent, three estoils, two and one, azure; and on a chief or, two animals (indiscernible) sable: the words between the shields are so worn away as not to be readable.

ORPHREY (?) (portion only), of blue linen, embroidered with silk, chiefly in chain stitch, and gold, couched flatly and worked in parts over a cord, with figures of the Virgin and Child, Christ pointing to his wounded side, and St. John with chalice. *German*. 15th cent<sup>y</sup>. 3 ft. 6 in. by 10 in. Bought (Bock Coll<sup>n</sup>). 8370.-1863.

ORPHREY (panel of an), woven with gold threads and coloured silks, with the figure of a youthful saint holding before him an armorial shield charged with a fleur-de-lys (? the emblem of Queen Clothilda) beneath a Gothic niche, with a Gothic letter inscription, "druytgyn," below his feet. The hands, face, and green ornament upon the saint's robe, worked chiefly in short stitches with coloured silks. *German*. Late 15th cent<sup>y</sup>. 10½ in. by 5½ in. Bought (Bock Coll<sup>n</sup>). 8667.-1863.

This piece is figured in Dr. Bock's *Geschichte der Liturgischen Gewänder des Mittelalters* 2 Lieferung, plate XV. Dr. Bock reads the inscription, "Johāvā geyē."

ORPHREY (panel of an), of woven coloured silks, figured with the Crucifixion, on one side of which stands the Virgin Mary, on the other, St. John the Evangelist. The figures are outlined with gold threads laid (stitched down) or worked in chain stitch. The faces and hands of the two lower figures are worked with coloured silks, chiefly in chain stitch. *German*. Late 15th cent<sup>y</sup>. 12¼ in. by 5 in. Bought (Bock Coll<sup>n</sup>). 8668.-1863.

ORPHREY (part of an), with gold thread laid (couched flatly with red silk), in diaper pattern of circles with radiating spirals, upon which are applied (*appliqué*) a knight, bareheaded and kneeling in prayer, with his helmet and shield before him, St. Catherine of Alexandria, and St. Anthony of Egypt reading a book, worked with coloured silks (chiefly short stitch) and silver threads couched flatly. *German*. Middle of the 15th cent<sup>y</sup>. 2 ft. 11 in. by 5¼ in. Bought (Bock Coll<sup>n</sup>). 8670.-1863.

ORPHREY (panels of an), embroidered upon linen, in coloured silks in short stitch for faces and hands, and laid or couched for backgrounds, and gold threads couched flatly for draperies, and raised for architecture and borders; and figured with St. Anthony and virgin martyr saint, both standing beneath Gothic canopies. *Rhenish*. Late 15th cent<sup>y</sup>. 1 ft. 9 in. by 3¼ in. Bought (Bock Coll<sup>n</sup>). 8672.-1863.

ORPHREY (band of an), woven,\* gold thread and coloured silks, with pattern of repeated sprays of flowers and small leaves and inscriptions. St. Stephâ(nus) and St. Dothea (? Dorothea) who are figured above their respective inscriptions. Their faces, *nimbi*, and branches are embroidered with silks in short and in chain stitch. *German*. 15th centy. 23 in. by  $2\frac{3}{4}$  in. Bought (Bock Coll<sup>n</sup>). 1929.-1864.

\* Dr. Bock considers this work to have been made by the "Weavers and Embroiderers" guild of Cologne. Similar work to be seen in Nos. 284-284c.-1874, 8667.-1863, and 1376.-1874,

ORPHREY, of woven gold thread and coloured silks, with figures of SS. Peter, Augustine, and John the Evangelist. The hands and faces of the saints are wrought in feather stitch. The *nimbi* and outer lines of the robes are picked out with gold thread used in chain and stem stitch. A few small flowers and emblems are embroidered. (Coll<sup>n</sup> of the Bishop of Hildesheim.) *German*. Late 15th centy. L. 3 ft. 7 in., W.  $5\frac{1}{2}$  in. Bought (with Nos. 10 to 18), 145*l*. 16*s*. 8*d*. 19.-1873.

The words "Reg-a celi," &c., evidently indicate that the figure of the Virgin has been cut away from the top of this specimen.

ORPHREYS (front and back) for a chasuble, made up of bands and pieces of crimson silk. The pattern consists of two vertical arrangements of intertwisted lily stems, forming a series of pointed oval medallions, within which are angels, each playing a musical instrument, either a lute or a pair of bells, a wooden pipe, a long horn or oliphant, a triangle, a gong, a hurdy-gurdy, a bag-pipe, &c. On each of the arms of the cross (or back) orphrey is a shield surmounted by a golden coroneted red beast's head, and flanked by an angel on each side as supporters. The lily stems, leaves, and flowers are of gold thread, and gold and coloured silk gimp, stitched down. The figures and heraldic bearings are similarly worked and applied (*appliqué*); the faces are of chain stitches worked in parallel rows, the hair of knotting stitches in silks. *French or German*. Late 15th centy. 1194, L. 3 ft. 8 in., W. 1 ft.  $8\frac{1}{4}$  in. L. 3 ft.  $1\frac{1}{2}$  in. 1195, W. 8 in. 1194, 1195.-1864.

ORPHREY or BORDER (four pieces oblong), woven upon stout warp flax threads, with coloured silks of gold thread (Cologne work), with green silk leafy stems inter-twisting and forming borders to spaces containing the Annunciation and "ave gratia plena," the Nativity, with an angel holding a scroll on each side; St. Clement,

and St. Cunibert. The faces, hands, and small details only are embroidered, chiefly in feather stitch; portions are outlined with gold threads laid flatly, or worked in chain stitch. *German*. 15th centy. Each 15 in. by 5½ in. Bought (Webb Coll<sup>n</sup>), 20*l*. 284 to 284*c*.-1874.

ORPHREY dorsal of a cope or chasuble, of red silk, embroidered in gold thread and coloured silks, with the Virgin and Child, the name Maria above and below the monogram I.H.S., amongst which are sprays and bunches of flowers outlined in gold thread and filled in with silk work in feather and satin stitches. *Flemish*. Late 15th centy. 3 ft. 9 in. by 21½ in. Bought (Robinson Coll<sup>n</sup>). 106.-1880.

ORPHREY (for back) of a chasuble, embroidered with gold thread couched, and coloured silks, chiefly in chain stitch, done over a padding to give an effect of relief to the figures seated under heavy, domed canopies, supported upon and flanked by spiral columns, upon the capitals of which are angels. The upper panel contains representation of the Trinity (Father, Son, and Holy Ghost). In the next is Christ with a book on his left knee; on each side are two half figures of saints under canopies. In the two lower panels are two figures (probably symbolizing the Law and the Prophets). *Italian*. 15th centy. L. 3 ft. 10½ in., W 2 ft. ½ in. Bought, 120*l*. 410.-1882.

Somewhat similar style of work is to be seen in No. 7788.-1862.

ORPHREYS (front and back) of a chasuble, embroidered on linen with coloured silks, chiefly in chain stitch and with gold threads couched flatly. The cross-shaped orphrey contains figures in niches of Christ, youthful in countenance, giving His blessing; below (?) of St. Peter; then St. John the Evangelist. The orphrey (7813*a*) for the back, of similar work, contains five figures of saints under niches. *Italian*. Late 15th centy. 4 ft. by 7½ in. Bought, 3*l*. each. 7813, 7813*a*.-1862.

ORPHREY (panel of an), of gold threads couched, and gold cord marking architectural forms. The figure of a warrior saint,\* worked separately, chiefly in gold threads laid flatly and whipped round with fine silk threads, with face, banner, skirt, and sleeves of coloured silks in short stitch is applied. *Flemish*. 16th centy. H. 13 in., W. 7½ in. Bought, 1*l*. 1755.-1869.

\* ? St. Conyn.



ORPHREY† (part of), of crimson silk, embroidered with coloured silks in chain stitch, and with gimp and gold thread stitched down in a continuous horizontal scroll pattern, with fanciful leaf and floral forms between the scrolls. *German*. 16th centy. 17½ in. by 5 in. Bought (Bock Coll<sup>n</sup>). 1347.-1864.

† Of the same character of work as Maniple No. 1346.-1864.

ORPHREY (cross), of linen, covered with gold thread couched, to which is applied figures worked in high relief with silk upon padded foundation, parts also done in long stitch with coloured silks and with gold threads, stitched down. The figure of Christ crucified is flanked at arms of cross by Virgin Mary and St. John. Below the crucifixion is St. Sebastian and beneath again is St. George. *German*. 16th centy. H. 3 ft. 6½ in., W. 1 ft. 10 in. Bought, 9l. 1752.-1869.

ORPHREY (panel\* of), of linen, covered with gold thread couched, to which is applied (*appliqué*) a figure of the Virgin, in silk, in high relief, with draperies of gold thread couched. *German*. 16th centy. H. 11 in., W. 4 in. Bought, 1l. 1753.-1869.

ORPHREY (panel\* of), of linen, covered with gold thread couched, to which is applied (*appliqué*) a figure of St. John, in silk, in high relief, with draperies of gold thread couched. *German*. 16th centy. H. 12 in., W. 4 in. Bought, 1l. 1754.-1869.

\* Part of an orphrey for a vestment which belonged to the set for which the Cross (No. 1752.-1869) was made.

ORPHREY (panel of an), with figure of a saint seated beneath a circular headed niche after a design by Raffaellino del Garbo. The embroidery, done upon canvas ground, is chiefly of gold threads laid flatly and whipped round with fine coloured silks. The forms and architecture are outlined with a gold cord. The hands and feet are worked with coloured silks in short stitch. *Italian*. Early 16th centy. 1 ft. 3 in. by 8½ in. Bought, 3l. 4s. 5787.-1859.

ORPHREY (band of an), with pattern of carnation blossoms and fanciful floral forms with petals arranged on each side of a central device, alternated and worked with coloured silks in chain and short stitches. The ornaments are outlined with gold thread stitched down,

and the ground between them is of gold threads laid flatly and stitched down. ? *Italian*. 16th cent<sup>y</sup>.  
19 $\frac{3}{4}$  in. by 2 $\frac{3}{4}$  in. Bought (Bock Coll<sup>n</sup>). 7019.-1860.

This embroidery is worked upon coarse canvas, no doubt for some liturgical vestment. The fanciful floral form with petals on each side of a central device is a version of the pomegranate ornament so common in decorated textiles of the 15th cent<sup>y</sup>.

ORPHREY, or part of a band of black velvet (pile much worn), with scroll foliage enclosing the base and springing from cup of a cornucopiæ. The indications about the vacant mass in second scroll are those of a human skull. The details are cut out of yellow and white satin, applied (*appliqué*), and edged with cord of white silk and gold thread twisted. The fruit and cup picked out with red silk. *Spanish*. 16th cent<sup>y</sup>. 2 ft. 3 $\frac{1}{2}$  in. by 8 $\frac{3}{4}$  in. Bought (Robinson Coll<sup>n</sup>). 99.-1880.

This probably came from a cope for use at mortuary mass or during Lent.

ORPHREY, or band, of gold thread, couched and diapered with small stitches. Figures of St. James the Greater, St. John the Baptist, and St. Anthony of Padua under arches, embroidered in coloured silks and gold thread upon linen, have been applied to the ground. The shaded effect of the robes of the saints is obtained by fine silks whipped or twisted somewhat in the manner of tapestry work, around and in between the gold threads. The embroidery of the faces and hands (almost worn away) is of long and short or feather stitch. A piece of crimson velvet is attached. *Spanish*. About 1530. 4 ft. 8 in. by 16 in. Bought (Robinson Coll<sup>n</sup>). 148.-1880.

ORPHREY, or band of crimson satin, to which is applied (*appliqué*) an embroidery (worked on a linen ground) of leafy forms done in chain stitch with coloured silks, intermixed with scroll "strap" ornament worked in thick silk with threads of gold, giving an appearance of "couching." Probably used as an orphrey to a vestment. *Spanish*. About 1560. 4 ft. 2 in. by 7 $\frac{1}{2}$  in. Bought (Robinson Coll<sup>n</sup>). 154.-1880.

ORPHREY, or band of crimson velvet, to which is applied (*appliqué*) birds, masks, cornucopia, and conventional leaves, cut out of white and yellow silk picked out and

edged with gold thread and with blue cord; amongst these are medallions of saints embroidered on linen, chiefly in feather stitch; in the lower medallion gold thread couchings. The band is bordered with gold couchings. *Spanish*. About 1500-20. 3 ft. 3 in. by  $8\frac{3}{4}$  in. Bought (Robinson Coll<sup>n</sup>). 155.-1880.

ORPHREY (in two portions), of crimson satin, embroidered chiefly in gold thread, partially filled in with coloured silks worked in chain stitch. Two medallions (the borders of which are of cut yellow silk applied (*appliqué*) and edged with gold thread), representing the Coronation of the Virgin, and St. George, are worked with coloured silks in feather stitch; with back grounds of silk thread worked in cushion stitch over gold threads; and edged with gold lace. *Spanish*. About 1550. 3 ft. 11 in. by 8 in. and 19 in. by 8 in. Bought (Robinson Coll<sup>n</sup>). 156, 156a.-1880.

ORPHREY, or border to an orphrey altar frontal, of crimson velvet, with repeating conventional ornaments alternated with roundels respectively containing cyphers cut out of yellow satin, outlined with blue silk cord and gold thread, and applied (*appliqué*) to the ground. The monograms are "couched" in gold threads; parts of the roundels are worked with layings of blue and white silk cords. Three pieces. *Spanish*. About 1550. L. 6 ft. 6 in., 2 ft.  $5\frac{1}{2}$  in., 2 ft.  $5\frac{1}{2}$  in. W. 10 in. Bought (Robinson Coll<sup>n</sup>). 248 to 248b.-1880.

ORPHREYS (three wide and four narrow), or bands of green velvet, with scroll ornament worked in twisted silk cord, and intermixed with conventional floral forms of yellow, red, and white satin cut out and applied (*appliqué*) to the velvet. *Spanish*. 16th centy. The larger, 22 in. by 15 in.; the smaller,  $21\frac{1}{2}$  in. by  $7\frac{1}{2}$  in. Bought (Robinson Coll<sup>n</sup>). 260 to 260f.-1880.

ORPHREY, or border of dark green velvet, with conventional acanthus scroll and other ornaments cut out of yellow silk, applied (*appliqué*) and outlined, and veined with gold thread portions, such as parts of stems and clusters of fruit worked in silver thread layings (much worn, and white silk stitching there used). *Spanish*. 16th centy. L. 7 ft. 4 in., W.  $10\frac{1}{2}$  in. Bought (Robinson Coll<sup>n</sup>). 261.-1880.

ORPHREY, of green satin, with raised embroidery of gold thread worked over cords and small paddings, in respect of the grouped stems and pomegranates; and in gold thread layings for the leaves. The sheaves of arrows worked with gold and silver threads. The pattern consists of an alternation of these two devices which were those of Queen Isabella of Castile. *Spanish*. 16th centy. 4 ft. by 6 $\frac{3}{4}$  in. Bought (Robinson Coll<sup>n</sup>).  
271.-1880.

## PETTICOATS.

(See also Borders to Petticoats, p. 145.)

PETTICOAT, of loosely woven flax, with border of repeated sprays of carnations, roses, and smaller flowers, worked with fair coloured silks chiefly in a darning stitch (same on both sides); and with gold and silver thread worked in short stitch. Acquired in Crete. *Turkish*. 17th centy. L. 3 ft. 6 in., W. 4 ft. 6 in. Bought (1907 to 2066, 250l.).  
2034.-1876.

PETTICOAT, made up of two pieces, the upper part of linen ornamented with "cutwork" and needlepoint lace, rosettes, &c., in white thread; the lower part of canvas embroidered with red silk in cross stitch, with a pattern of leaf and blossom motive geometrically rendered, and repeated to form a diapering of hexagonal shapes, the upper border to which contains geometrical trees and human figures in alternation. Acquired in Crete. *Turco-Greek* or *Turco-Syrian*. 18th centy. L. 3 ft. 9 in., W. round bottom, 10 ft. 6 in. Bought (1907 to 2066, 250l.).  
2063.-1876.

## ROBES.

(See also Tapestry-woven and embroidered Egyptian Robes and Tunics, p. 17.)

ROBE OF A PRIEST. Canvas, with border and insertions of pillow-made white thread lace, embroidered with coloured silks; the sleeves embroidered in long, cross,

short, and chain stitches, with coloured floss silks, with groups of three figures placed above a border of alternate shrines and radiating bunches of flowers; edged with scalloped gold thread pillow-made lace. Acquired in Crete. *Turco-Greek*. 18th centy. L. 4 ft., W. 3 ft. 6 in. Bought (1907 to 2066, 250*l.*). 2064.-1876.

ROBE (of the Aboona, or high priest of Abyssinia), of white satin, and without sleeves. On the back is an apparel of crimson satin embroidered in gold and silver thread crossed and stitched down; in the centre is a floriated cross with central medallion containing bust of Christ in act of blessing; at each of the corners is a similar medallion with bust of an Evangelist. Between these are various Coptic inscriptions. The outer border consists of leaf devices, interchanged and reversed with blossom forms at the corners. Adjoining the apparel and above it is a triangle-shaped hood, the back of which is embroidered with gold and silver thread stitched down. The pattern in this portion consists of an equal limbed cross, with tulip devices between the limbs; on each of the lower sides a roundel enclosing a floriated cross; at the head of the cross two blossoms (? rose forms). The triangle is bordered with Coptic inscriptions. The corresponding triangle of the front of the hood is embroidered similarly with a large floriated cross in centre, and figures of two angels (the archangels Michael and Gabriel?) on each side of the lower limb of the cross. In between these details are small blossoms and crosses, the whole surrounded with Coptic inscriptions. Taken from Magdala. *Abyssinian*. 18th centy. ? L. 5 ft. 10 in.; W. of hood, 1 ft. 8 in.; Circum. of skirt, 11 ft. 5 in. Bought, 10*l.* 1424.-1870.

ROBE, with sleeves, of linen, woven with chequered stripes and embroidered round the neck and at the cuffs with red, yellow, and black silks, chiefly in chain stitch. The patterns consist of successive bands of primitive ornament based on straight lines and intertwisting circular forms, edged with a necklace and pendent cross device on the front. *Abyssinian*. 19th centy. L. 4 ft. 1 in., W., from sleeve to sleeve, 5 ft. 2 in. Given by the Secretary of State for India. 399.-1869.

This robe belonged formerly to the Queen of Abyssinia. (See also 400.-1869.)

ROBE, with sleeves, of linen, woven with stripes, and embroidered round the neck and at the cuffs with red, yellow, black, and green silks, chiefly in chain stitch. The pattern consists of successive bands of primitive ornament, between some of which are chequered panels, panels with chevrons, occasional rows of veiled women heads, balanced rude scroll arrangements, &c.; edged with a necklace device, beyond which is an open arrangement of circles and floriated slender crosses. *Abyssinian*. 19th centy. L. 4 ft. 1 in., W., from sleeve to sleeve, 5 ft. 2 in. Given by the Secretary of State for India.

400.-1869.

This robe belonged formerly to the Queen of Abyssinia. (See also 399.-1869.)

ROBE (Mandarin's), of red satin, embroidered chiefly with various coloured silks in close-lying long stitches, and in gold thread laid flatly, with balanced arrangements of dragons, conventional bird, and cloud forms. The lower part of the skirt bordered with conventional ornament representing waves and spray, &c. *Chinese*. 19th centy. L. 4 ft. 2 in., W. 6 ft. 2 in. Bought, 3*l.* 10*s.*

9148.-1863.

ROBE, of crimson satin, embroidered with bright coloured floss silks in long and short (feather) stitch and knotting stitches, and with gold thread laid or stitched down. The ornaments consist of a bordering of formal waves with fishes leaping up, on each side of a house or temple. Golden dragons (five clawed), scatterings of blue cloudlets, chimeras, flowers, &c. appear on the shoulders and back and front of the robe. From the summer palace at Pekin. *Chinese*. 19th centy. L. 3 ft. 10 in. W. 5 ft. 8 in. Given by George G. Pearson, Esq.

444.-1882.

ROBE, of green silk, printed with white blossoms, cascades, and torrents in blue and white, and partly embroidered with circular badges in gold thread laid, and with blossoms and leaves in coloured silks (satin stitch). *Japanese*. 19th centy. L. 5 ft. 7 in., W., at sleeves, 4 ft. 3½ in. Bought, 5*l.* 5*s.*

228.-1871.

ROBE, of red crêpe, embroidered with blossoms, cascades, waves, and fishes in satin stitch, with coloured silks and in gold thread laid. The fishes done chiefly in

floss silk laid and overworked with gold thread. *Japanese*. 19th centy. L. 5 ft. 2½ in., W., at sleeves, 4 ft. 2 in. Bought, 5*l.* 5*s.* 229.—1871.

ROBE, of crimson silk, cut at one end to fit round the neck, and embroidered with coloured silks and gold and silver thread in, chain stitch; with leaf border on outer edges, and repeated devices of long petalled blossoms flanked by leaves, symmetrically scattered over the ground: about neck similar devices arranged into a border filled in with gold and silver threadwork. *Turkish*. L. 5 ft. 6 in., W. 3 ft. 2 in. Bought, 8*l.* 190.—1883.

### RUFFS.

RUFF. A woman's. The frill of pillow-made lace, with wings of blue silk embroidered with blossom motives in black silk, and edged with brown cord and gimp work; the body of white cotton, worked with white thread, in button-hole or embroidery stitch surrounded by work done with black silk in chain and satin stitches, with flower and leaf motives. *German (Nuremberg)*. Late 16th, or early 17th centy. 2 ft. 3 in. by 3 ft. 8 in. Given by Jacques Blumenthal, Esq. 118.—1877.

RUFF. A woman's. The frill of pillow-made lace, with wings embroidered with blossom motives in white cotton and black silk on blue silk ground, bordered with black velvet; the body white cotton, embroidered in black silk with blossom and fruit motives, about a panel of blue silk worked with white cotton and black silk. *German (Nuremberg)*. Late 16th or early 17th centy. 2 ft. 3 in. by 3 ft. 10 in. Given by Jacques Blumenthal, Esq. 117.—1877.

### SASHES.

SASH, of loosely woven flax, with the ends embroidered with coloured silks in short stitches, and gold thread in satin stitches (both sides alike); with repeated groups of debased floral devices arranged pyramiddally on baskets. *Turkish*. 17th centy. 3 ft. 8 in. by 20 in. Bought, 1*l.* 5*s.* 480.—1877.

SASH, of finely woven cotton, with ends embroidered in gold thread, silk, and chenille in short stitches worked alike back and front, with repeated group of blossom leaves and sprig. *Turkish*. 17th centy.\* 7 ft. 2 in. by  $7\frac{1}{2}$  in. Bought, 16s. 481.-1877.

\* The same style of work is done now (1886). It is also used for towels. See Nos. 677.-1877 to 682.-1877.

SASH, loosely woven flax, with the ends embroidered with coloured silks and gold thread in short stitches (both sides alike) with repeated sprays of floral devices, and edged with a series of blossom forms. About the sprays are spots worked with gold tinsel. *Turkish*. 17th centy. 3 ft. 6 in. by  $23\frac{1}{2}$  in. Bought, 1l. 482.-1877.

SASH or WAISTBAND, ? of coarse linen, with the ends rudely embroidered in short stitches (same on both sides) with coloured floss silks in pattern of stem and floral devices. *Turkish*. (? Albanian.) 17th centy. 4 ft.  $1\frac{1}{2}$  in. by  $2\frac{3}{4}$  in. Bought, 3s. 483.-1877.

SASH, of unbleached linen, with the ends embroidered in chain stitch with coloured silks and gold and silver threads in a symmetrically arranged pattern of debased floral and other devices; notably the pair of palmette forms placed obliquely, vis-à-vis, with arms near the pointed ends of them. *Turco-Syrian*. (? Cretan.) 17th centy. 4 ft. 3 in. by  $12\frac{1}{2}$  in. Bought, 18s. 484.-1877.

## SCARVES.

SCARF (end), of cut linen, covered with embroidery of coloured silks in feather stitches; the scroll pattern springs on each side from a central device. The edges of the forms picked out with gold and silver threads. The specimen is mounted on crimson velvet. *Italian*. End of 16th or early 17th centy. 2 ft.  $2\frac{3}{4}$  in. by 6 in. Bought (Robinson Coll<sup>n</sup>). 100.-1880.

SCARF, military, of purple silk, embroidered in short and long stitches with gold and silver thread and coloured silks. The pattern consists of repeated vertical bands of closely arranged floral and conventional forms. The lower border is cut into scallops and edged with gold and




silver thread lace. *English*. 17th centy. L. 8 ft. 9 in.,  
W. 2 ft. 3 in. Given by Sir Edward Denny, Bart.  
1509-1882.

It formerly belonged to King Charles I., who wore it at Edgehill, and gave it after the battle to Mr. Adam Hill, of Spaldwick, Huntingdonshire, who rallied his troop of horse and thereby preserved the life of the King. From the pattern of this scarf a china table service was made by Messrs. Chamberlaine, of Worcester, at the command of King George IV.

SCARF of a Military Commander, of red silk, embroidered with coloured silks in satin stitch and gold and silver thread in short stitches; with scroll forms and flowers and trophies of arms and musical instruments, partly applied (*appliqué*) and fringed with gold and silver thread lace. *English* or *Flemish*. About 1600. 8 ft. 10 in. by 2 ft. 10¼ in. Bought (Robinson Colln). 273.-1880.

SCARFS (a pair), of linen, with both ends embroidered in various closely-drawn stitches; some split, others cross stitches with red silk, in a repeating pattern of conventional trees, including a cypress tree; same back and front; with a narrow edging of drawn embroidery in yellow silk worked like tapestry weaving ? *Oriental* or *Italian*. 17th centy. L. 9 ft. 6 in., W. 1 ft. 9 in. Bought, 1*l.* 15*s.* 6*d.* 327, 327*a.*-1885.

SCARF, of netted red silk, into which small sprigs of white silk have been run. *Persian*. 17th centy. 8 ft. 3 in. by 3 ft. 5 in. Bought, 3*l.* 5*s.* 2345.-1876.

SCARF, of loosely woven linen, with white silk needlework at the ends done in satin stitch, and little insertions of tapestry stitch in geometric floral forms, repeated, and Persian characters (  ) repeated as a border: fringed with dark brown silk cord. *Persian*. 17th centy. 4 ft. 9 in. by 19 in. Bought, 2*l.* 2346.-1876.

SCARF, end of a, of black silk square meshed net, embroidered with coloured silks in rude flower pattern in running and chain stitches. *Persian*. 17th or 18th centy. 18 in. by 4 in. Bought, 8*s.* 2354.-1876.

SCARF, of linen, with ends fringed with pillow-made lace, into which green and yellow silks have been run; with double-headed bird motives, and nondescript berry and leaf (?) spray (both sides alike) in satin and short stitches. *Turco-Russian* peasant work. 18th centy. L. 7 ft. 4 in., W. 13½ in. Bought, 5*l.* 5*s.* 313.-1876.

SCARF, of loosely woven flax, edged with purple and green silk gimp in leaf shapes, embroidered with coloured silks, gold thread, and tinsel, in tent stitches (same back and front), with sprigs along the sides and flowers in the corners. Acquired in Crete. *Turkish*. 17th centy. 7 ft. square. Bought (1907 to 2066, 250*l.*) 2026.-1876.

SCARF, of loosely woven flax, bordered along two sides with repeating bud and stem ornament, worked in satin and a weaving or darning stitch (both sides alike), with coloured silks and ground of gold thread run in; within the border are repeated curved stem sprays of flowers, roses, and conventional blossoms, worked similarly to border and spangled with silver tinsel. Acquired in Crete. *Turkish*. 17th centy. 3 ft. 7 in. by 2 ft. 11 in. Bought (1907 to 2066, 250*l.*) 2027.-1876.

SCARF, of loosely woven flax, with ends embroidered with coloured silks and gold thread in cross, tent, short, and twisted stitches, with repeated pattern of a house and tree and vase or box holding rose plant. Acquired in Crete. *Turco-Greek*.\* 16th or 17th centy. 4 ft. 2 in. by 20 in. Bought (1907 to 2066, 250*l.*) 2024.-1876.

\* Similar to work from southern island of the Cyclades.

SCARF, of linen, embroidered with coloured silks and silver threads in chain stitch, with flower, leaf, and other plant motives and nondescript forms arranged symmetrically. *Turco-Greek*. 17th or 18th centy. ½ ft. 4 in. by 2 ft. 1 in. Bought, 2*l.* 5*s.* 470.-1877.

SCARF, of loosely woven flax, with ends embroidered with coloured silks in tent stitch on both sides of the fabric, with repeated bunches of white ox-eyed daisies and palmette of white and red, outlined in gold coloured silk. Acquired in Crete. *Syrian*. 17th centy. 2 ft. 4 in. by 21 in. Bought (1907 to 2066, 250*l.*) 2025.-1876.

SCARF, border of loosely woven flax, embroidered chiefly in tent stitches with coloured silks, and gold and silver threads, with two rows of hexagonally grouped bunches of floral devices; and edged with scalloped gold lace. Acquired in Crete. *Turco-Syrian*. 17th centy. L. 2 ft. 2 in., W. 17½ in. Bought (1907 to 2066, 250*l.*) 2018.-1876.

SCARF (end of), of linen, with fair coloured silk embroidery in a sort of darning stitch (same back and front) of formal floral devices, symmetrically scattered in the panel at end, which is enclosed by edging of openwork and tapestry weaving stitches with cream coloured silks. *Turco-Syrian*. 17th centy. L. 1 ft. 7 in., W.  $12\frac{1}{4}$  in. Bought (Bock Coll<sup>n</sup>). 8696.-1863.

SCARF. A lady's, of black silk net-work, with spot and leaf devices interwoven in coloured silks. *Persian*. L. 12 ft. 6 in., W. 19 in. Bought, 1l. 6s. 844.-1876.

SCARF, of loosely woven linen, with small floral device repeated and arranged in bands embroidered with coloured silks of tent stitch; at one end is an oblong piece of red net\* with white silk run into it, forming a diapered pattern of cross lines; fringed with black silk cord. *Persian*. 18th centy. 5 ft. 9 in. by 15 in. Bought, 2l. 15s. 2342.-1876.

\* Compare this with 2352.-1876.

SCARF (end of), of white silk square meshed net, with geometric forms symmetrically worked or run into it with white cotton. *Persian*. 18th centy.  $16\frac{3}{4}$  in. by  $4\frac{3}{4}$  in. Bought, 8s. 2349.-1876.

SCARF (end of), of white silk square meshed net, with white thread worked with a weaving stitch into a diaper pattern of rosettes, bordered with a band of geometric forms done in tapestry stitch. *Persian*. 18th centy. 19 in. by  $6\frac{1}{2}$  in. Bought, 8s. 2350.-1876.

See also 2353.-1876.

SCARF (end of), of red silk square meshed net, with white silk worked with a weaving stitch in the border, the pattern of which is made up of repetitions of Persian characters "O! Ali"; the centre is filled with a diaper of square forms. *Persian*. 18th centy. Each  $16\frac{1}{2}$  in. by  $4\frac{1}{2}$  in. Bought, 16s. the two. 2352, 2352a.-1876.

See also 2345.-1876.

SCARF (end of), (with fringe), of brown silk square meshed net, with a diaper pattern of blossoms in diamond shapes, worked in coloured silk with a weaving stitch. *Persian*. 18th centy. Each  $16\frac{1}{2}$  in. by 5 in. Bought, 16s. the two. 2353, 2353a.-1876.

SCARF, of loosely woven flax or cotton, the ends embroidered in chain stitch, with coloured silks, gold thread and tinsel (both sides alike) in repeated sprays of flower and leaf device. *Turkish*. 18th centy. 3 ft. by 19 in. Bought, 12s. 676.-1877.

SCARF, of loosely woven flax, embroidered with coloured silks in a sort of darning stitch, and with gold and silver thread in satin stitch (both sides alike), in a border of two lines, between which occur repeated curved sprays of leaf and floral devices. *Turkish*. 18th centy. L. 5 ft. 3 in., W. 19 in. Bought, 2l. 10s. 725.-1877.

Compare with No. 674.-1877.

SCARF, of loosely woven flax, with narrow and broader borders and centre, of coloured silk, embroidery, worked in short stitches, with two bands of white silk embroidery in satin stitch and drawn thread work and fringe at each end. The pattern consists of fruit, floral, and scroll forms of various colours outlined with black, and arranged symmetrically. *Turco-Syrian* or *Persian*. 19th centy. L. 8 ft. 8 in., W. 13½ in. Bought, 10l. 1067.-1873.

SCARF, of loosely woven flax; ends embroidered with coloured silks in satin stitch and open devices of silk whipped round the threads of the flax; gold tinsel worked in a sort of cross stitch and gold thread run. The pattern consists of circular forms with blossoms at ends of the segments and centres. *Russian (Crimea)*. 19th centy. L. 4 ft. 2½ in., W. 1 ft. 8 in. Given by A. Onegine, Esq. 968.-1868.

This work was done by Crimean Tartar women, and is similar in character to other Tartar or Turco-Syrian scarfs of this class made in the Grecian Archipeiago and Asia Minor.

SCARF, of white linen, woven with a diaper pattern of squares, crossed with fair yellow silk stripes; the ends embroidered with white thread in chain stitch intermixed with drawn thread work, on which are darned along the border surrounding the panel, repeated sprays of flowers. From the *Turkish Archipelago*. 19th centy. 10 ft. 6 in. by 15 in. Bought, 10s. 4147.-1856.

SCARF, of canvas, striped, with rows of chain stitch embroidery in white thread; the ends embroidered with white silk in chain stitch and drawn thread work in

pattern of repeated vertical sprays of floral forms. From the *Turkish Archipelago*. 19th centv. 5 ft. by 15 in. Bought, 4s. 4157.-1856.

SCARF, of cotton, striped, with bands of repeated broad line devices woven in white floss silk, and bands of squares of drawn thread work, alternated with floral device worked with white thread and silk in chain stitch and with buds and leaves in drawn thread. From the *Turkish Archipelago*. 19th centv. Square, W. 27 in. Bought, 4s. 4159.-1856.

This is similar to Persian drawn thread work.

SCARF, of white linen, the ends embroidered with silk and gold thread in short satin stitches, with a row of narrow and wider oblong panels filled in with geometric angular devices, set between two small bands containing hexagonal forms in which are little twisted devices. From the *Turkish Archipelago*. 19th centv. 4 ft. by 17 in. Bought, 4s. 4163.-1856.

SCARF, of white linen, the ends embroidered with white silk in satin stitch, drawn thread work, and occasional devices worked in short stitches with gold thread; edged with drawn thread whipped round with white silk like gimp. From the *Turkish Archipelago*. 19th centv. 5 ft. by 16 in. Bought, 4s. 4164.-1856.

SCARF, of white linen, the ends embroidered with coloured silks in short stitches (same on both sides), with diapering of small sprays of berries. From the *Turkish Archipelago*. 19th centv. 6 ft. 8 in. by 8 in. Bought, 4s. 4166.-1856.

SCARF, of loosely woven flax, with woven stripes of white silk; the ends embroidered with coloured silks and gold thread, in a sort of darning stitch (both sides alike), with single wavy stem, between which are leaf and blossom devices. From the *Turkish Archipelago*. 19th centv. 6 ft. by 16 in. Bought, 4s. 4171.-1856.

SCARF, of white linen, the ends embroidered with white silk in satin stitch and gold tinsel. The border consists of drawn thread devices, above which is a row of angular plant forms. On the edge are spangles. From the *Turkish Archipelago*. 19th centv. 3 ft. 9 in. by 17 in. Bought, 4s. 4172.-1856.

SCARF, of white canvas, embroidered with coloured silks in short and chain stitches (same on both sides), with a border at the ends of repeated plant devices, alternated with sprays of small blossoms. From the *Turkish Archipelago*. 19th centy. 4 ft. 2 in. by 16 in. Bought, 4s. 4174.-1856.

SCARF, of mixed fabric of cotton and silk in stripes, the ends embroidered with coloured silks in short and cross stitches, with row of repeated vases with floral sprays and blossoms. From the *Turkish Archipelago*. 19th centy. 5 ft. by 18 in. Bought, 4s. 4175.-1856.

SCARF, of mixed fabric, of cotton and silk in stripes; the ends embroidered with coloured silks in short and cross stitches, with row of repeated bowls with vine leaf stems. From the *Turkish Archipelago*. 19th centy. 5 ft. by 17 in. Bought, 4s. 4176.-1856.

SCARF, of canvas, the ends embroidered with white silk, chiefly in satin stitch, with repeating pattern of angular forms set in outlined oblong forms. From the *Turkish Archipelago*. 19th centy. 4 ft. 5 in. by 18 in. Bought, 4s. 4177.-1856.

Compare pattern with that of 4163.-1856.

SCARF, of loosely woven flax; the ends embroidered in white thread and silk, with two bands of angular floral devices counterchanged and worked in satin stitch and short stitch; between them a band of drawn thread work with floral symmetrical ornament darned into the reticulations of the drawn thread work. Along the edge of each end a band of twisted and plaited white silk and thread pillow lace. From the *Turkish Archipelago*. 19th centy. 32 in. by 15 in. Bought, 4s. 4179.-1856.

SCARF, of white linen, embroidered with white silk and thread, in short chain stitch for the sprays scattered over ground of scarf; and in satin, short and chain stitch, tapestry weaving stitch, darning stitch, drawn thread, and cut work, for the triple-panelled vase and flower ornament at ends. From the *Turkish Archipelago*. 19th centy. 32 in. by 15 in. Bought, 4s. 4180.-1856.

This specimen is noticeable for variety of forms of work, not however so finished in quality as Persian specimens like 2402.-1876.

- SCARF, of white linen ; the ends embroidered with white silk, chiefly in white satin stitches, with devices of drawn thread work. The pattern consists of a row of narrow and wider oblongs, containing geometric angular ornament, set between two small bands containing angular leaf forms, &c. The edging is of drawn thread work, the undrawn threads being whipped with white silk, gimp edging. From the *Turkish Archipelago*. 19th centy. 4 ft. 3 in. by 18 in. Bought, 4s. 4181.-1856.
- SCARF, of white linen ; the ends embroidered with white silk chiefly in fine satin stitch, with rectangular floral sprays repeated, and set between two narrow bands of repeated leaf and blossom sprays divided over by zig-zag line of drawn thread work. From the *Turkish Archipelago*. 19th centy. 8 ft. by 16 in. Bought, 4s. 4112.-1856.
- SCARF, of white linen, with narrow stripes woven in silk, and embroidered with sprigs in fair yellow silk (satin stitch) ; the ends of vandyke-shaped border of drawn thread worked with silk, which encloses a panel containing drawn thread and darned geometric and floral devices. From the *Turkish Archipelago*. 19th centy. 10 ft. by 15 in. Bought, 4s. 4187.-1856.
- SCARF, of white cotton ; the ends embroidered with cream coloured silk and white thread, in chain, tapestry weaving, and satin stitches, and drawn thread work. The ornaments upon drawn thread bordering, around the panel containing four pots or vases of flowers, are darned into the reticulations after the manner of the darning or net (*punto à maglia* or *lakis*). This bordering is set between two small bands of tapestry weaving stitch. From the *Turkish Archipelago*. 19th centy. 6 ft. by 16 in. Bought, 4s. 4196.-1856.
- SCARF, of white linen ; the ends embroidered with silk and cotton, in obelisk devices (drawn thread), alternated with angular vases surmounted with pyramidal trees. From the *Turkish Archipelago*. 19th centy. 6 ft. by 16 in. Bought, 4s. 4197.-1856.
- SCARF, of white linen ; the ends embroidered with silk and white thread. The edging is worked in tapestry weaving stitch, the two corners with two patterns of drawn thread

work, between them a vase and pyramidal plant device, partly in drawn and partly in short stitch, with three birds above it, in chain stitch. From the *Turkish Archipelago*. 19th centy. 6 ft. 8 in. by 16 in. Bought, 4s.

4202.-1856.

This is similar to Persian work of this class.

SCARF, of white linen, woven with small stripes of yellow silk; the ends embroidered with white silk and thread in darning stitches upon the reticulated drawn work along border, and in chain stitches for bunches of flowers upon grounds of panels; between these are insertions of cut work filled in with devices done in twisted silk, and of white silk closely whipped about the threads which have been left. From the *Turkish Archipelago*. 19th centy. 6 ft. by 18 in. Bought, 4s.

4204.-1856.

SCARF of white linen; the ends embroidered with cream coloured silk and white thread in tent and short stitch, with details worked in drawn thread and cut linen. The pattern consists of an edging of drawn thread and cut work, above which are two vases with flower devices. From the *Turkish Archipelago*. 19th centy. 6 ft. 8 in. by 17 in. Bought, 4s.

4206.-1856.

SCARF, of white linen; the ends embroidered with white thread and pale yellow silk partly in satin stitch for the angular ornament, which is enriched with drawn thread work. The corners of drawn thread, worked over in cross and short stitches with floral sprays. Between the corners is a pyramidal flowering plant, springing from a small vase and surmounted by a bird. From the *Turkish Archipelago*. 19th centy. 5 ft. 8 in. by 20 in. Bought, 4s.

4207.-1856.

SCARF, of coarse linen; the ends of open work, and embroidery with cream-coloured silk, and with thread partly in short and satin stitches, and with drawn thread devices, in a geometric pattern along border, a fanciful angular tree device, with formal floral spray on each side of it. From the *Turkish Archipelago*. 19th centy. 5 ft. 6 in. by 18 in. Bought, 4s.

4208.-1856.

This is like Persian work of similar character and materials.



SCARF, of loosely woven flax, embroidered (both sides alike) in a sort of running or darning stitch with gold and silver threads and coloured silks, with a vertical series of repeated groups of balanced scroll and blossom ornament, with a band at one end of star shape and other geometric devices, embroidered with gold thread, chiefly in satin stitch, and fringed. *Turkish Archipelago*. L. 9 ft., W. 1 ft. Bought, 10l. 24.-1873.

SCARF, of loosely woven flax, the ends embroidered (same on both sides), with groups of flower and leaf devices in coloured silks, gold and silver threads, and silver tinsel, chiefly in a satin and darning stitch. Made in the island of *Mityleni, Turkey in Asia*. 19th centy. 3 ft. 7 in. by 19 in. Bought, 1l. 5s. 41.-1879.

See similar work in Nos.  $\frac{106}{1, 5, 9}$ , &c.-1885, from Constantinople.

SCARF ends (10), of loosely woven linen, embroidered (both sides alike), with coloured silks and gold and silver threads, chiefly in a sort of satin stitch, with symmetrically arranged patterns of geometric forms, squares, diamonds, &c.), and some with formally arranged sprays of flowers. *Turkish*. 19th centy. Bought (with 121 other specimens), 16l. 10s.

$\frac{106}{60, 61}$   $\frac{106}{72-75}$   $\frac{106}{85}$   $\frac{106}{91}$   $\frac{106}{104}$   $\frac{106}{116}$   $\frac{106}{122}$   $\frac{106}{126}$ -1885.

SCARF ends (17), of loosely woven linen, embroidered (both sides alike) with coloured silks and gold and silver threads, chiefly in short stitches with symmetrically arranged open patterns of geometric and formal floral forms (some with inscriptions in panels). *Turkish*. 19th centy. Bought (with 114 other specimens), 16l. 10s.

$\frac{106}{2, 4}$   $\frac{106}{33, 34, 38, 39}$   $\frac{106}{40, 41, 45, 46}$   $\frac{106}{58, 68, 69}$   $\frac{106}{80, 83, 86, 87}$ -1885.

SCARF ends (53), of loosely woven linen, embroidered (both sides alike), with coloured silks and gold and silver threads, chiefly in a sort of darning stitch, with formal and repeated sprays of flowers, single buds and such like. *Turkish*. 19th centy. Bought (with 78 other specimens), 16l. 10s.

$\frac{106}{1, 5, 9}$   $\frac{106}{10-15}$   $\frac{106}{23, 25, 28}$   $\frac{106}{48, 50, 52, 54, 56}$   $\frac{106}{64, 66, 67, 73, 74, 79}$   $\frac{106}{81, 82, 92, 94, 96, 97, 98, 99}$   
 $\frac{106}{100-103, 105, 106}$   $\frac{106}{111, 112, 113, 114, 115, 117, 118, 119}$   $\frac{106}{120, 121, 123, 124, 125, 126, 127, 130}$   
 -1885.

SCARF ends (30), of loosely woven linen, embroidered (both sides alike), with coloured silks and gold and silver threads, chiefly in close tent stitches, with symmetrical arrangements of formal devices, based on floral forms, bunches of grapes, small trees, and sprays of flowers in pots. *Turkish*. 19th centy. Bought (with 101 other specimens) 16l. 10s.

106	106	106	106	100
6, 7, 8, 16, 17, 18, 19'	20, 21, 22, 24, 26, 29'	30, 31, 35, 36, 37'	42, 43, 47, 49'	51, 53, 55, 57'
				106
				62, 65, 93, 129'

-1885.

These specimens,  $\frac{106}{1}$  to  $\frac{106}{131}$ , were worked by refugee and destitute Turkish women at Constantinople during the Russo-Turkish war, under the auspices of the Turkish Compassionate Fund. The patterns to a large extent are survivals of old patterns worked by Turco-Greek and Turco-Syrian peoples. Many of them are similar to those in Persian specimens. Some again have a close resemblance to the patterns used by peasants in Norway, Sweden, and Italy.

## SHAWLS.

SHAWL or KERCHIEF (part of), of chocolate silk gauze, embroidered (both sides alike) in coloured silks and gold thread, with sprays of flowers along the border, which is waved. *English?* 18th centy.\* L. 5 ft., W. 1 ft. Presented by the Rev. R. Brooke. 899.-1864.

\* See also Nos. 213.-1872 and 612.-1872 of similar workmanship.

SHAWL BORDER, of white gauze, with embroidery of flower pattern, done in coloured silk with feather and chain stitches; gold thread and tinsel and gimp, partly worked into and partly gummed on to it. *English*. Early 18th centy. L. 5 ft. Given by C. K. Probert, Esq. 31.-1878.

SHAWL or KERCHIEF (part of a), of black silk, embroidered at one corner with expanding arrangement of flower and fruit forms; and bordered with a pattern of alternated and repeating S shapes and blossoms. The letters AM and MS worked beyond the border with white and black thread, in chain and satin stitches; the centres of flower and fruit forms in cross, twisted, and plaited threads, the white embroidery is above the black silk ground. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 7½ in. square. Bought, 9s. 1183.-1883.

SHAWL or KERCHIEF of linen, square, embroidered at two of the opposite corners with expanding arrangement of flower and fruit forms; between these and along the edges German capital letters set in flourishes. Half the square is worked with blue and black silk mixed; the other half with black silk only. The greater part of the work is done in satin and chain stitches. The centres of the flower and fruit devices are filled in with various twistings and plaitings in trellis patterns, not worked into the linen beneath them. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 8 in. square. Bought, 13s. 1181.-1883.

SHAWL, for tying across the shoulders, of white silk gauze, embroidered (both sides alike) with sprigs, and a border of flowers\* in coloured silks, darned into the gauze, and gold thread worked into the gauze to produce the effect of couching. *German*.† 18th or 19th centy. 2 ft. 9½ in. by 2 ft. 8¾ in. Bought, 6l. 213.-1872.

\* Turkish in style.

† See also 126.-1878.

SHAWL, for tying across the shoulders, of green silk gauze, embroidered on one side of the fabric with gold fringe on silver tinsel edging to a border of flowers worked in feather stitches with clusters of knotted stitches, coloured silks enriched in centres with gold gimp and tinsel, worked separately and applied (*appliqué*) and intermixed with small devices worked with gold and silver thread. *German*.\* 18th or 19th centy. 2 ft. 7 in square. Bought, 5l. 612.-1872.

\* This is somewhat Turkish in style. See 213.-1872 and 126.-1878.

SHAWL for tying across the shoulders, of brown silk gauze, embroidered (satin stitch) in gold and coloured silks, with pattern of leaf, blossom, and other ornamented motives arranged in balanced masses. Many of the ornamental forms are filled in with open gold thread work. *Turkish*. 18th centy. L. of side, 2 ft. 5¾ in.; L. of diagonal, 4 ft. 5 in. Given by Mrs. Diana Nelson. 273.-1866.

(See also 126.-1878 and 213.-1872 of somewhat similar work.)

SHAWL, for tying across the shoulders, of yellow silk gauze, embroidered in silver thread with a pattern of floral sprays, the leaves and blossoms of which are ornamented with various arrangements of stitches producing

effects like couchings, and small blossoms and fibres picked out in coloured silk embroidery in the style of Oriental work. *German*. 19th centy. 2 ft. 8 in. by 2 ft. 6 in. Bought, 6*l*. 126.-1878.

SHAWL, of white twill, with diagonal bands of flowers embroidered with fine coloured woollen threads in small tent or short stitches (after the manner of Cashmere shawl work). *Persian (Kerman)*. 19th centy. L. 9 ft. 6½ in., W. 3 ft. 9¼ in. Bought, 8*l*. 1301.-1874.

(See also 1060.-1875.)

SHAWL, of white muslin, embroidered with white thread in chain stitch (tambour work) with floral devices and leaf sprays, repeated and arranged symmetrically about a central star device, wreathed. Insertions in leaves and flowers of cut and drawn work. *Persian*. 12th centy. 4 ft. 6 in. square. Bought, 1*l*. 5*s*. 845.-1876.

(See 776.-1852.)

SHAWL, of violet shot silk, worked in chain stitch (tambour work ?), with coloured silks and gold thread; in centre a group of blossoms surrounded by radiating palmette forms; large palmette form at each corner, and waved leafy stems between them; border of palmette and other forms repeated. *Persian*. 3 ft. 11 in. square. Bought, 1*l*. 7*s*. 317.-1884.

SHAWL, with tassels on two sides, of red and green shot silk, with border of green and gold brocade. Embroidered in central portion in chain stitch, with coloured silks and gold thread; with central diamond device with flowers, and at corners with palmette (or purse) ornament and flowers. The name of the maker, in Persian characters, stitched at side. ? *Turkish* or *Persian*. 19th centy. Square, W. 4 ft. (Exhibition of 1851.) Bought, 3*l*. 10*s*. 776.-1852.

## SHIRTS.

SHIRT, of unbleached linen,\* with collar and cuffs embroidered in tent and cross stitch with coloured wools, with close pattern of star and square and other geometrical forms arranged symmetrically; and front with

\* Worn by brides in the district of Telemarken.

repeated floral forms worked in satin, chain, and short stitches with coloured wools. *Norwegian*. 17th or 18th centy. 1 ft. 5 in. by 5 ft. 4½ in. Given by the Directors of the Museum of Art Industry, Christiania. 797.-1884.

SHIRT, of unbleached linen,\* with collar and front embroidered in geometrical patterns of squares and angular forms repeated. The chevron and diamond pattern on front in red, green, and white worsted is worked in tapestry weaving stitch. The edging to the cuffs, of indented trefoil ornament in outline, is worked in short, cross and satin stitches with coloured silks and wools. 5 in. by 4 ft. 11 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 798.-1884.

\* Worn by brides in the district of Telemarken.

SHIRT, of unbleached linen,\* with collar and front embroidered in geometrical patterns of squares, stars, and other angular forms repeated and arranged symmetrically. The chevron and diamond pattern on front is worked in tapestry weaving stitch. The edging to the cuffs of indented quatrefoil ornament in outline is worked in short, cross and satin stitches with coloured silks and wools. 1 ft. 8 in. by 4 ft. 11 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 799.-1884.

\* Worn by brides in the district of Telemarken.

SHIRT, of linen,\* with collar and front embroidered in cross and satin stitch with coloured silks and wools, in geometrical patterns of cross shapes in diamonds and other angular forms, arranged symmetrically and repeated. The chevron and diamond forms on front are worked in tapestry weaving stitch. The edging to cuffs of indented trefoil ornament in outline is worked in short stitch. 1 ft. 3½ in. by 5 ft. 3½ in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 800.-1884.

\* Worn by brides in the district of Telemarken.

SHIRT, of unbleached linen,\* with collar and front embroidered in cross and satin stitches with coloured wools in close geometrical patterns; diamond shapes enclosing angular devices. The chevron and diamond forms on front are worked in tapestry weaving stitch. The edging to cuffs of indented trefoil forms in outline is worked in

short stitch. 1 ft. 7½ in. by 4 ft. 9 in. *Norwegian*. 18th or 19th centy. Given by the Directors of the Museum of Art Industry, Christiania. 801.-1884.

\* Worn by brides in the district of Telemarken.

SHIRT, of unbleached linen,\* with bands on collar, front, and cuffs, of satin stitch, and drawn thread and tapestry weaving stitch work of geometric pattern in white thread. 1 ft. 3 in. by 5 ft. 1 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 802.-1884.

\* Worn by brides in the district of Telemarken.

SHIRT, of canvas, with collar and cuffs of drawn work and satin stitch embroidery in white thread. From Sundalen. 4 ft. 1 in. by 5 ft. 9 in. *Norwegian*. 18th cent. Given by the Directors of the Museum of Art Industry, Christiania. 803.-1884.

SHIRT, of loosely woven flax, with gold thread and black silk embroidery (satin stitch) about the neck on the front of the skirt; between two insertions of twisted and plaited silk lace, is a group of repeated floral sprays, closely and symmetrically arranged, embroidered with coloured silks and gold and silver threads, chiefly in satin stitch. *Persian*. Early 19th centy. L. 3 ft. 6 in., W. 5 ft. 4 in. Bought, 2*l*. 92.-1877.

SHIRT or CHEMISE, of coarse linen embroidered in fine tent stitches with coloured silks, with small pattern of repeated leaf sprays about neck, terminating with an angular human form. Upon the lower front of skirt are groups of formal and angular plants growing from vases, repeated one above the other. Between the straight stems of the plants are angular human forms. From Calymno, one of the Sporades Islands of the Greek Archipelago. *Turco-Greek* or *Turco-Syrian*. L. 4 ft. 3½ in., W. 2 ft. 7 in. Bought, 1*l*. 573.-1886.

SHIRT or CHEMISE, of silk, woven with stripes of cotton, embroidered in fine tent stitch with coloured silks, with small pattern of formal blossoms about the neck, and on the lower front of the skirt are two geometrically arranged figures representing plants with blossoms springing from small vases. Three little groups of similar devices at

back of skirt. From Calymno, one of the Sporades Islands of the Greek Archipelago. *Turco-Greek* or *Turco-Syrian*. L. 4 ft. 9 in., W. 2 ft. 8 in. Bought, 1*l*.

574.-1886.

See also 573-1886.

SHIRT or CHEMISE FOR A WOMAN, of loosely woven cotton, embroidered in satin stitch with gold thread and in small tent stitch with coloured silks, with pattern of repeating sprays of flowers in a border round the neck; the edge of the sleeves and hem of small cut-work and embroidery in white silk. *Turkish (Albanian)*. 18th centy. L. 4 ft. 3 in., W. 5 ft. 4 in. Bought, 1*l*. 12*s*. 457.-1877.

SHIRT or ROBE, of canvas, embroidered with coloured silks and worsteds, chiefly red and black, in stem or tent stitches. A panel of close and symmetrically arranged ornament (debased floral forms) is worked about the neck in the front; on the sleeves are panels of similar style; down the back are narrow black stripes pendent from coloured blossom devices; at the bottom of the skirt is a border with open pattern of repeated blossom and small geometric forms, which are also carried in vertical arrangements up the sides. *Turkish (Albanian)*. 19th centy. L. 4 ft. 7 in., W. 4 ft. 11 in. Bought, 5*l*. 10*s*.

324.-1879.

SHIRT or CHEMISE FOR A WOMAN, of loosely woven linen, with floral and ribbon pattern embroidered chiefly in satin stitch with coloured silk, gold thread, and tinsel upon linen applied (*appliqué*), to neck and front. Upon the lower part of the skirt in front, two vertical rows of vases and flowers worked with coloured silks and gold thread in short stitches. *Turkish*. 19th centy. L. 4 ft. 1 in. Bought, 4*l*. 685.-1883.

## SKIRTS.

SKIRT, of sky-blue satin, quilted in blue silk with repeated pattern scrolls, large leaves, and bunches of flowers, with a border of pomegranate and tulip repeated, between a scroll. ? *Italian*. 18th centy. 8 ft. 9 in. by 3 ft. Bought, 2*l*. 727.-1864.

Similar motive in larger part of pattern in No. 2045.-1876, and in band in No. 2042.-1876.

FRONT and SKIRT, of canvas, embroidered with red and green silks in cross and short stitch. The pattern on the front consists of a vertical band terminating in a square, containing a wave line with leaf forms on each side of it. About the upper part of this band and the square, are oblique leaf and blossom spray devices; a pair of these at the lower end of the band; below which is a series of fleur-de-lys like forms, with almost indistinguishable double-headed birds pendent from the lower arms of this form. This series surmounts a narrow band similar to that on front of dress; below is diaper pattern of pointed and flat-sided polygon (14 sides), shapes, in each of which a number of nondescript forms are symmetrically arranged. The forms throughout are of close red silk embroidery outlined with green silk. Acquired in Crete. *Turco-Syrian* peasant work. 18th centy. L. 3 ft. 4½ in., W. 2 ft. 1½ in. Bought (1907 to 2066, 250*l.*).  
2062.-1876.

SKIRT, of white striped linen, with bands in front of drawn thread insertion, worked over in tapestry weaving stitch, and insertions on shoulders and arms of a sort of crochet (?) or plaited thread work, cut-work, and insertion. *Hungarian*) L. 4 ft. 6 in. Given by the Royal Hungarian Minister of Public Instruction. 928.-1883.

See also Italian shirt, No. 139.-1880.

## SHOES.

SHOES, LADY'S HIGH-HEELED, a pair of spotted white silk, with green silk chain and feather stitch embroidery on the toes and lappets. *English*. 18th centy. L. 9¼ in. Given by Henry Willett, Esq. 2.-1884.

SHOE (pair, for a man), of black leather, embroidered with narrow bands of ornament of simple devices, in coloured silks and gold thread. *Persian*. 19th centy. L. 11½ in. Bought, 5*s.* 6*d.* the pair. 847, 847*a.*-1876.

SHOES (pair, for a lady), of red leather, embroidered in chain stitch with yellow and brown silk and gold thread, with blossom and leaf device. *Persian*. 19th centy. L. 8¼ in. Bought, 4*s.* the pair. 848, 848*a.*-1876.



## SLEEVES.

(See also Cuffs and Sleeves of tapestry-woven and embroidered Egyptian textiles, p. 46.)

SLEEVE of loosely woven white cotton (a pair), edged with plaited thread work and embroidered with two bands of finely drawn work on each side of an insertion of alternately close and open squares, the former worked with tent and stem stitches, the latter with button-hole stitches and twisted threads. Acquired in Crete. *Turco-Syrian*. 17th cent<sup>y</sup>. 12 in. by 11 in. Bought (1907 to 2066, 250*l*.) 2033.—1876.

## SLIPPERS.

SLIPPERS, LADY'S (a pair), of coloured leathers cut and stitched together, embroidered with coloured threads, and trimmed with fur. *Modern Russian (Torjok)*. L. 8 $\frac{1}{4}$  in. (Paris Exhibition, 1867). Bought, 14*s*. 3*d*. 981, 981*a*.—1869.

SLIPPERS (a pair), of coloured leathers, cut and stitched together into patterns, and embroidered with coloured threads. *Modern Russian (Torjok)*. L. 10 $\frac{3}{4}$  in. (Paris Exhibition, 1867.) Bought, 11*s*. 10*d*. 982, 982*a*.—1869

## STOLES.

STOLE (panel and pointed end of a); embroidered on parchment with glass, coral, gold beads, and seed pearls, having also small bosses and ornaments in silver-gilt.\* The ground is dark blue, on which is figured the Virgin nimbed and crowned within an oblong aureole terminated by scrolls ending in trefoils and cinquefoils. *Venetian?* Late 12th cent<sup>y</sup>. Bought (Bock Coll<sup>n</sup>). 8274.—1863.

Of this sort of work Dr. Bock says similar specimens may still be found in the north of Germany and on the Rhine. In the "Gewerbe Museum," at Berlin, there is also a reliquary worked with same style of figures and ornament in coloured beads. Dr. Bock thought they might be of English or German workmanship.

\* See also 1285 and 1286.—1864.

STOLE (panel of), embroidered in coloured beads upon parchment, with the head of an apostle. *Venetian?*  
Late 12th cent<sup>y</sup>. Bought (Bock Coll<sup>n</sup>). 1285.-1864.

See also 8274.-1863.

STOLE (panel of) embroidered in coloured beads and seed pearls upon parchment, with the head of an apostle. *Venetian?* Late 12th cent<sup>y</sup>. Bought (Bock Coll<sup>n</sup>).  
1286.-1864.

See also 8274.-1863.

STOLE† (for a deacon's use), embroidered with coloured silks in tent (cushion stitches) on canvas, with repeated pattern of diamonds bordered with angular ornament, and enclosing angularly rendered birds (? lions), with heads turned back and tails turned up. *German*. 14th cent<sup>y</sup>. 8 ft. 8 in. by 2 $\frac{3}{4}$  in. Bought (Bock Coll<sup>n</sup>).  
8305.-1863.

For the distinction of the priest's and the deacon's stole, and the manner in which either wears it in the celebration of the liturgy, see *Hierurgia*, p. 434, 2nd edition. This specimen came from the Cathedral at Halberstadt, Saxony.

† See similar angular treatment of forms in German specimens, 8652.-1863, 8365.-1863, and Icelandic specimen, 11.-1884.

STOLE and MANIPLE, of faded red velvet, embroidered with gold threads couched, and coloured silks in long and short stitches. The ornaments are small portions of fruit and blossom devices with leaf ornament set on each side.\*  
*English*. 15th cent<sup>y</sup>. Stole, 8 ft. 6 in. by 2 $\frac{3}{4}$  in.; Maniple, 3 ft. 3 in. by 2 $\frac{3}{4}$  in. Bought, 3*l*. 15*s*.  
4046, 4046*a*.-1856.

\* For complete examples of this device commonly seen in many 15th century vestments, see Cope No. 230.-1879.

STOLE, of canvas, covered with embroidery, the ground of light blue silk, in close chain stitch, upon which is a raised continuous scroll, with fan like blossoms or carnation devices, worked upon a cord, and covered with white silk threads, and edged with red silk and gold thread. At one end is the *Agnus Dei*, in padded work, upon a ground of gold thread, laid flatly in spirals; at the other end in similar work, a debased rendering of the dove, emblem of the Holy Ghost, and two leaf sprays upon gold thread laid flatly. *German*. 15th cent<sup>y</sup>. 8 ft. 6 $\frac{1}{2}$  in. by 3 $\frac{3}{4}$  in.  
Bought (Bock Coll<sup>n</sup>). 1322.-1864.

STOLE or MANIPLE (band of a), of faded crimson silk embroidered in green silk (chain stitch), with stems twining up and bearing small round flowers in gold thread laid flatly and stitched down, and large oak-leaves in stout silver cord laid flatly and stitched down. ?*Italian*. 16th cent<sup>y</sup>. 13 $\frac{3}{4}$  in. by 3 in. Bought (Bock Coll<sup>n</sup>). 7030.-1860.

STOLE, of crimson silk, embroidered with gold and silver threads couched, and coloured silks in short and long stitches; coloured glass ornaments stitched in as jewels. The pattern consists of a vertical series of repeated groups of a figure, and half figure between scrolling stems which spring from a pair of pillars. The scrolls terminate in floral devices, roses, tulips, carnations, &c. The two upper figures appear to represent the Annunciation; then come half figures of Aaron and Moses, below whom respectively are full length figures in vestments of saints in the Greek Church. Each of the remaining similar groups has inscriptions of the names of the prophets and saints to be seen in it. The inscription in Greek letters at the ends of the stole gives the name probably of the wearer, a monk and priest "Melchisidek." Acquired at Corfu. *Greek*. Early 17th cent<sup>y</sup>. L. 4 ft. 9 in., W. 5 $\frac{1}{2}$  in. Bought, 7l. 459.-1877.

See also somewhat similar work in the Dalmatic 458,-1877.

STOLE, of linen, with scroll flower pattern (similar to Venetian needle-point lace pattern, "Punto tagliato a foliami"), outlined with gimp cord, with ground filled in with crimson silk in long and short stitches. Trimmed with gold riband lace. *Spanish*. 17th cent<sup>y</sup>. L. 7 ft. 1 $\frac{1}{2}$  in., W. 9 $\frac{1}{2}$  in. Bought, 3l. 1412.-1871.

See Chasuble 1411-1871.

STOLE or MANIPLE (ends of a), of cut purple pile on cloth of gold ground, with floriated cross cut out of crimson silk, applied (*appliqué*) and edged and rayed with gold thread; with a gold thread fringe. *Italian*. 17th cent<sup>y</sup>. Each 14 in. by 8 in. Bought, 3l. 5s. 633, 633a.-1883.

STOLE (end of), of green satin, with embroidery upon padding, gold thread, spangles, and tinsel, partly in satin stitch and partly stitched down, with a two-headed eagle, surmounted by a coronet or crown. *German*. 18th cent<sup>y</sup>. 11 $\frac{1}{2}$  in. by 11 in. Bought, 15s.

1442.-1871.

## TRAIN TO A DRESS.

TRAIN OF ROBE, of white twilled silk, embroidered with white silk, in satin and knotted stitches with gold thread stitched down, in a succession of scalloped borders of architectural, floral, and intertwisting band ornament. *French* (made for the Paris Exhibition of 1855). L. 9 ft. 2 in. W. 8 ft. 7 in. Bought, 262*l.* 10*s.* 333.-1878

## TROUSERS.

(See also "Nakshe," p. 192.)

TROUSERS FOR A LADY, of loosely woven silk and flax, with black outlined border of bunches of flowers in coloured silks, and bunches of rosebuds and other flowers arranged in a diaper pattern above. The work is done with coloured silks and gold thread in chain stitch, and tinsel, in centres of blossoms. *Turkish. (Albanian.)* 18th centy. L. 3 ft. 1½ in., W. 2 ft. 6 in. Bought, 2*l.* 10*s.* 456.-1877.

## TUNICS.

TUNIC (Fragment from a), of (worn) velvet, gold thread irregularly laid or couched flatly, and cords; made up upon canvas, indicating a pattern of large and small roundels. In the lower part of the large roundel may be seen in the raised coarse thread work, four paws (? of a lion). In the band about the smaller roundel, is indication of repeating heart-shaped pattern. *German.* ? 12th centy. 8½ in. by 3 in. Bought (Bock Coll<sup>n</sup>). 8232.-1863.

Dr. Rock says: "It is said that an imperial tunic, now kept in the Maximilian Museum at Munich, once belonged to the Emperor Henry II., and was spoken of as such in a list of the treasures of Bamberg Cathedral in the 12th century. From the border of this tunic the piece before us is reported to have been cut off." He goes on to doubt the age of this present specimen. The indications of design upon it, however, so far as they go, are in favour of its being of the 12th century. No doubt the tunic itself must have been considerably repaired from time to time, and this would account for the insertions of red velvet, which are probably of the 14th century.

TUNIC, of white satin, embroidered with balanced scroll pattern of leaves and blossoms, roses, lilies, and pansies, arranged on the back of the tunic on each side of pointed and curved shaped panels containing formal ox-eyed daisies and honeysuckle blossoms. The scrollings stems were originally marked out by spangles between lines of gold thread laid or stitched down. The flowers and leaves are worked in coloured silks intermingled with fine gold and silver tinsels laid on and stitched to the satin surface. The tunic is lined with canvas and with pink woven silk, the wefts of which have been partially carried across the warps, and then cut to form a sort of imitation fur. ? *English*. 17th centy. L. 2 ft. 3 $\frac{1}{4}$  in., W. 4 ft. 6 in. Bought 30*l*. 173.-1869.

TUNIC, of yellow linen, embroidered in long and twisted tent stitches, worked closely with dark red, blue, green, and other silk threads with vertical arrangements of carnation, tulip, and other flower devices; the collar and front borders have repeating diamond pattern; false sleeves similarly worked to hang at back; the dress is fringed at bottom. Formerly belonged to a Tartar princess. *Asiatic, ? Turcoman*. Late 17th or early 18th centy. L. 3 ft. 7 in., W. 5 ft. 4 in. Bought, 9*l*. 10*s*. 450.-1884.

TUNIC FOR A LADY, of light blue silk, with repeating palmette forms and sprays of small blossoms, stitched with coloured chenilles, and red, gold, and silver spangles. ? *Turkish*. 18th centy. L. 2 ft., W. 3 ft. Bought, 2*l*. 15*s*. 72.-1877.

TUNIC and SKIRT, of stout linen crêpe, with square sleeves, closely embroidered in tent and long cross stitches with, black, green, and red silks, about neck, front, border of skirt, sleeves, shoulders, and down the sides with various repeating patterns of debased floral and other forms arranged geometrically.\* From the Island of Karpathos, in the Greek Archipelago. 17th centy (?). *Turco-Greek* peasant work. L. ., W. Bought, 5*l*. 346.-1886.

\* This kind of dress is stated by Mr. Theodore Bent not to have been worked for 150 years. It is called "Spertomata," and is of the best quality, and always entered first in marriage settlements. The shape of the sleeves is a survival of that of Byzantine dresses as early as the time of Justinian. The broad bands down the front are suggestive of the "latus elavus" of the Romans, whilst the double narrow bands down the sides are possibly survivals of the "Angustus elavus." (See also Section of Egyptian tapestry-woven and embroidered textiles.)

TUNIC and SKIRT, of light brown linen, crêpe, with square sleeves, closely embroidered in a sort of tent stitch chiefly with red, green, and blue silks, about the neck, front, border of skirt, sleeves, shoulders, and down the sides, with repeating patterns of debased leaf shapes arranged in triplets, and diagonal diapers (on sleeves). From the Island of Karpathos, in the Greek Archipelago. 17th centy (?) *Turco-Greek* peasant work. L. . . ,  
W. . . Bought, 5*l.* 347.-1886.

See also 346.-1886. This kind of dress has not been worn for 150 years. The arrangement of the bands and borderings of ornament and the shape of the sleeves appear to be survivals of Byzantine fashions in costume of the time of Justinian.

TUNIC and SKIRT, of light yellow linen fabric, with square sleeves, closely embroidered in a sort of tent stitch chiefly with green, red, and blue silks, about the neck, front, border of skirt, sleeves (with diagonal diaper of ? leaf forms outlined in black), shoulders, and down the sides. The pattern about the neck and on border of skirt consists of triplet groups of small blossom forms, called Staphylato or grape pattern. From the Island of Karpathos, in the Greek Archipelago. 17th centy (?) *Turco-Greek* peasant work. L. . . , W. . . .  
Bought, 5*l.* 348.-1886.

See also 346 and 347.-1886. This kind of dress has not been worn for 150 years. The arrangement of the bands and bordering of ornament and the shape of the sleeves appear to be survivals of Byzantine fashions in costume of the time of Justinian.

TUNIC FOR A WOMAN, of crimson satin, embroidered with gold and silver thread and coloured silk, laid or stitched down in a repeating and balanced pattern of interlacing stems, with formal floral and leaf devices. The border along the edge and on sleeves is of silver thread and coloured silks laid or stitched down into a waved stem pattern with blue and red blossoms alternated. Lined with printed cotton. *Persian*. ? 17th or 18th centy. L. 2 ft. 9 in., W. 3 ft. Bought, 4*l.* 935.-1886.

## VEILS.

VEIL, or "Yashmak," of linen, with embroidery in white silk of short and satin stitches in small geometric devices, arranged symmetrically at one end, in centre of which is a panel (grill),\* of drawn threadwork, with white silk

button hole stitching on the threads of the openwork. *Persian*. About 1865. L. 3 ft. 6 in., W. 1 ft. 8 in. (Paris Exhibition, 1867.) Bought, 4*l.* 16*s.* 925.—1869.

\* This is for the wearer (a woman) to see through.

VEIL,\* or "Chadar-i-namaz," of white woollen stuff with palmette or shawl-pattern embroidery called "Silsileh," worked in close tent stitches with coloured wools. Made at Kerman. *Persian*. 1876. 9 ft. 8 in. by 5 ft. 3 in. Given by H.I.M. the Shah of Persia. 882.—1877

\* Worn by women in the house, especially during prayer.

## WAISTBANDS.

WAIST BAND, of black woollen stuff, with shawl-pattern embroidery in tent or short stitch as with fine coloured worsteds. Made at Kerman. *Persian*. 1876. 6 ft. 6 in. by 10 in. Given by H.I.M. the Shah of Persia. 865.—1877.

This kind of work is called "Silsileh."

WAIST BAND, of light brown woollen stuff, with shawl-pattern embroidery in tent or short stitches with fine coloured worsteds. Made at Kerman. *Persian*. 1876. 6 ft. 9 in. by 9½ in. Given by H.I.M. the Shah of Persia. 866.—1877.

This class of work is called "Silsileh."

WAIST BAND, of white woollen stuff, with shawl-pattern embroidery in tent or short stitches with fine coloured worsteds. Made at Kerman. *Persian*. 1876. 3 ft. 10 in. by 8½ in. Given by H.I.M. the Shah of Persia. 867.—1877.

This class of work is called "Silsileh."

WAIST BAND, of white woollen stuff, with shawl-pattern embroidery in tent or short stitches with fine coloured worsteds. Made at Kerman. *Persian*. 1876. 8 ft. 11 in. by 16 in. Given by H.I.M. the Shah of Persia. 868.—1877

This kind of work is called "Silsileh."

WAIST BAND, of white woollen stuff, with palmette worked with fine coloured worsteds in tent stitch.\* *Persian*. 1876. 7 ft. 2 in. by 10 in. Given by H.I.M. the Shah of Persia. 869.—1877.

\* This class of work is called "Silsileh." It is similar to that done on a larger scale sometimes for trousers. See No. 791.—1876, &c.

## WAISTCOATS.

WAISTCOAT, of white ribbed silk embroidered, along border and on pocket flaps, with floral devices in coloured chenilles and silver thread, and spangles. *English*. About 1770. L. 2 ft. 3 in. Presented by the Rev. R. Brooke. 893.-1864.

WAISTCOAT, of white satin, embroidered with sprays and garlands of small flowers, buds and leaves along the edge and about pocket; ground sprinkled with sprigs of similar motives in satin and stem stitch with white and straw coloured silks. *English*. 18th cent.\* L. 2 ft. 4 in., W. of lower seam, 11 in. Given by Sir W. C. Trevelyan, Bart. 267.-1866.

\* See also coat 266.-1866.

VEST, WITH SLEEVES, of linen, of quilted and drawn thread embroidery done with white thread.\* The raised effect is obtained by means of a cord stitched in between the inner and outer pieces of linen. The pattern is composed of fanciful flower and leaf devices arranged closely together. *English*. Early 18th cent<sup>y</sup>. L. of vest, 2 ft. 9 in.; L. of sleeve, 1 ft. 9 in. Bought, 10s. 1090.-1869.

\* See also similar work in Nos. 4 and 5.-1878.

VEST, WITH SLEEVES, of linen, of quilted and drawn thread embroidery done with white thread.\* The raised effect is obtained by means of a cord stitched in between the inner and outer pieces of linen. The pattern is composed of fanciful round-ended leaves, carnation blossoms, and fruit devices, arranged closely together. *English*. 18th cent<sup>y</sup>. L. of vest, 2 ft. 9 in.; L. of sleeve, 1 ft. 9 in. Bought, 10s. 1091.-1869.

See also 1090.-1869, and 4 and 5.-1878.

WAISTCOAT, of linen, quilted with pattern of pomegranates, wheat, and cornflowers arranged.\* *English*. About 1750. L. 2 ft. 6 in., W. 2 ft. Bought, 5s. 157.-1870.

\* This sort of work is done with two pieces of linen, between which cords, giving the lines of the pattern, are inserted and stitched (see similar work in No. 523.-1877).



WAISTCOAT, of white satin, embroidered with coloured silks and decorated with spangles; the lining white silk. L. 2 ft. 2 in., W. 3 ft. 2 in. Bought, 1*l.* 1424.-1871.

This goes with Coat 1423.-1871.

WAISTCOAT, of toned white satin, embroidered in chain stitch (tambour work) with coloured silks, with inter-twisting stems, rose buds, and knots with tassels; ground sprinkled with sprigs of similar devices; the initials J. B. by pocket. *English*. 18th cent<sup>y</sup>. L. 23½ in. Transferred from Educational Division. 519.-1877.

WAISTCOAT of white silk, embroidered in feather and stem stitches with coloured silks in flowers and sprigs. *English*. Late 18th cent<sup>y</sup>. L. of each side, 2 ft. 6 in., W. 13 in. Bought, 5*l.* 817, 817*a.*-1877.

Said to have been worn by Lord Nelson on July 27th, 1797, when he attacked the town of Santa Cruz, and lost his right arm by a cannon shot.

WAISTCOAT (side of), of linen, quilted in back stitches (chain stitch at back), with yellow silk trellis lines, and worked with coloured silks in chain stitch, with covering pattern of slender scrolls, blossoms, and leaves. *English*. Early 18th cent<sup>y</sup>. L. 2 ft., W. 12 in. Bought, 1*l.* 10*s.* 339.-1878.

WAISTCOAT, of white satin, embroidered in feather, stem and satin stitches with coloured silks and silver spangles, with border of glasses and fan-shaped flowers, repeated; ground sprinkled with sprigs of similar motives. *English*. Second half of 18th cent<sup>y</sup>. L. 2 ft. 5 in. Bought (Robinson Coll<sup>n</sup>). 134.-1880.

WAISTCOAT, of white silk, embroidered in satin and stem stitches with coloured silks, with waved leaf edge, and repeated bunches of flowers; ground sprinkled with red petalled sprigs. *English*. About 1780. L. 2 ft. 1 in. Bought (Robinson Coll<sup>n</sup>). 135.-1880.

WAISTCOAT, of light blue silk, embroidered with silver thread and tinsel, with repeated broken scroll and blossom devices; couched and laid. ? *English*.\* About 1720. L. 2 ft. 9½ in. Bought (Robinson Coll<sup>n</sup>). 138.-1880.

\* See 408.-1882.

WAISTCOAT, of striped white satin, embroidered in satin and stem stitches, with garland and other flower and knot devices in coloured silks and chenille, arranged about medallions of mythological figures on black ground printed on light coloured satin, and stitched to the waistcoat. *English*. About 1780. L. 2 ft. 4½ in., W. 3 ft. 6 in. Bought (Robinson Coll<sup>n</sup>). 256.-1880.

WAISTCOAT, of faded flame colour, satin, embroidered along edge and about pocket with sprays of small flowers and leaves; ground sprinkled with sprigs of similar flowers, with coloured silks and chenille, in chain stitch (tambour work). *English*. 18th cent<sup>y</sup>. 2 ft. 4½ in. by 3 ft. Bought (Robinson Coll<sup>n</sup>) 258.-1880.

WAISTCOAT, of toned white kerseymere, embroidered with sprigs and crosses between repeated wavy lines, and trimmed with spot-printed cotton similarly embroidered, in coloured silk and gold and silver thread, in chain stitch (tambour work). *English*. About 1770. L. 2 ft. 5 in., W 3 ft. 3 in. Given by Miss Bury. 467.-1880.

WAISTCOAT, of white satin, covered with embroidery of gold and silver thread (couched and laid)\* in sprawling stem, flower, and other devices, with clusters of spangles and tinsel worked in, and paste buttons. *English*. 18th cent<sup>y</sup>. L. 3 ft. Bought, 20*l*. 408.-1882.

\* See similar treatment of ornamental devices and similar "couchings" and "layings" in 114.-1873.

WAISTCOAT, BORDER of yellow silk and gold tinsel fabric, embroidered with flower and leaf pattern in silver threads, gimps, and coloured paste ornaments; spangles, and green tinsel stitched upon the fabric. *French*. About 1750. 10 in. by 7½ in. 1039.-1855.

Gentlemen's vests were made of such stuffs in Paris under Louis XV., and in London at the beginning of George III.'s reign.

WAISTCOAT BORDER (part of), of striped dark purple silk, embroidered with coloured silks, chiefly in satin and short stitches, with repeated bunches of flowers. *French* or *English*. Middle of 18th cent<sup>y</sup>. 12 in. by 7¼ in. Bought, 2*l*. 907.-1875.

WAISTCOAT BORDER (part of), striped, of blue and green silk, embroidered with coloured silks, chiefly in satin and short stitches, with repeated sprays of flowers. *French* or *English*. Middle of 18th centy.  $10\frac{3}{4}$  in. by  $6\frac{1}{8}$  in. Bought 2*l*. 908.—1875.

WAISTCOAT BORDER, of striped brown silk, embroidered with coloured silks, chiefly in satin and short stitches, with repeated sprays of flowers. *French* or *English*. Middle of 18th centy.  $10\frac{1}{4}$  in. by 7 in. Bought, 2*l*. 909.—1875.

WAISTCOAT, of striped white silk, embroidered in satin and stem stitches with coloured silks, with a trellis pattern of leaf and sprig devices; along the trellis, lilac bordered open spaces, covered with net and edged with spangles. *French*. Late 18th centy. 3 ft. 1 in. by 2 ft. 2 in. Bought. 1*l*. 5*s*. 1160.—1877.

---

## SECTION II.

## Embroidery applied to Articles of use other than Costume.

## ALTAR CLOTHS.

ALTAR CLOTH BAND (portion of), of linen, embroidered chiefly in chain stitches with coarse thread, in a well distributed pattern of leafy formal scrolls, trees, and groups of figures; (i.) a man with uplifted stick holding three saddled horses, hounds below, and (ii.) a seated woman towards whom is prancing an unicorn followed by a man with a hare hung on the stick over his shoulder. *German*. Late 14th cent<sup>y</sup>. 26½ in. by 13½ in.  
Bought (Bock coll<sup>n</sup>). 1309.—1864.

Dr. Bock states that this is a part of a larger embroidery once forming an altar cloth of a church in Westphalia. The unicorn is said to represent Jesus Christ. The writers of the middle ages aver that the unicorn when pursued by the hunters can never be overtaken as it flies from them and takes refuge in the arms of the Virgin. See Bock's "Geschichte der liturgischen Gewänder des Mittelalters."

See also similar embroidery in No. 7029.—1860.

ALTAR CLOTH BAND of canvas, embroidered with coloured silks chiefly in chain stitch and gold threads stitched down to outline the various forms which are in relief upon bunches of thread, formerly stitched over with gold threads (now almost entirely worn away or picked off). The design consists of a series of animals and the Agnus Dei and birds amid branching foliage and fleur-de-lis, raised in white; the upper part is worked with red, yellow, and white threads, in long tent stitches into lozenges, alternately crimson and yellow, braced together by a fret, and filled in with narrow bars saltire wise. *German*. 15th cent<sup>y</sup>. 3 ft. 10¼ in. by 11½ in.  
Bought (Bock coll<sup>n</sup>). 1372.—1864.

This specimen came from a country Church in the neighbourhood of Halberstadt, Saxony. See similar work in No. 1322.—1864.

ALTAR CLOTH BAND (portion of), of diapered damask, embroidered in irregular cross, long and short stitches with coloured silks in squarely arranged groups of flower-bearing trees, alternated with similar groups of roses and cornflowers, in the centre of each of which an uncharged

shield, under them are the words "Jhesu Xti," "O crux ave," "Spes unica, stabat mater," "Mater dolorosa juxta crucem." *German.* 15th centy. 15 $\frac{3}{4}$  in. by 5 in. Bought (Bock coll<sup>n</sup>). 1330.-1864 and 7024.-1860.

This band is similar to 8664.-1863.

ALTAR CLOTH BAND (portion of), of linen, embroidered in irregular cross and long and short stitches with coloured silks in squarely arranged groups of flower-bearing trees, upon the centre one of which is a shield with chalice and wafer and emblems of the wounds in the Passion. Beneath the lower branches of the trees occur the names "Jhesus," "Maria," "Andreas," "Anna." *German.* 15th centy. 1 ft. 1 $\frac{3}{4}$  in. by 4 in. Bought (Bock coll<sup>n</sup>).

8664.-1863.

ALTAR CLOTH BAND (portion of), of linen, embroidered in irregular cross and long and short stitches with coloured silks in squarely arranged groups of flower-bearing trees, alternated with similar groups of roses and corn-flowers. Across the centre of each group respectively occur the names "Martinus," "Ursula," and "Augustinus," "Barbara," "Laurentius," and "Katerina." In the centre of the first group of roses and cornflowers, is a roundel containing a rude figure of a column, in that of the third, a cross flanked by rude emblems of the reed with sponge and the spear. *German.* 15th centy. 20 $\frac{1}{2}$  in. by 6 in. Bought (Bock coll<sup>n</sup>).

7025.-1860.

This band is similar to Nos. 1330.-1864, 7024.-1860, and 8664.-1863.

ALTAR CLOTH, portion of, of loosely woven linen, embroidered in short stitches with white, blue, and green thread. The main ground is covered with a diaper pattern of repeated angular figures of bird form (see corresponding devices in No. 8305.-1863) between which are lozenge-shaped ornaments. The border consists of repeated elaborated "gammadion" forms and cross-lined angular patterns (see also No. 9.-1884 and No. 8636.-1863). *German.* 14th centy. Bought (Bock coll<sup>n</sup>).

8635.-1863.

ALTAR CLOTH. Band or frontlet of diapered linen. The band itself is of purple cloth on which is figured a Latin inscription with wreaths of flowers cut out of white linen applied (*applique*), the stems of chain stitch in

white thread. *German*. Late 15th centy. 10 ft. 9 in. by 6½ in.; the linen 9 in. Bought (Bock coll<sup>n</sup>).  
8705.-1863.

The Latin inscription, between which, placed at regular intervals, are wreaths, from four parts of which shoot sprigs of flowers, reads thus:—"O gloriosum lumen ec(c)lesiarum funde preces pro salute populorum."

ALTAR CLOTH (three portions of), of linen, embroidered with white thread, chiefly in close-lying short stitches; remains of yellow silk embroidery may be traced. The pattern appears to have consisted of a central field covered with balanced oak-leaf scrolls with heraldic lions within the scrolls, and then flanked with vertical panels of similar scrolls of rose blossoms with parrots. At the top a broad band containing the "gammadion" and other rectangular devices; at the bottom a narrow band with similar devices with narrow insertions of plaited white thread work. *German*. 16th centy. 6 ft. 4½ in. by 2 ft. 2½ in. Bought (Bock coll<sup>n</sup>).  
1325.-1864.

Dr. Bock considers this to be 13th century work; Dr. Rock, 14th century. The open insertion work seems to belong to the 16th century, and, although the style of the design is mediæval, the stitches used appear to be closely allied to those in specimens such as Nos. 8693.-1863, 1323.-1864, and 8652.-1863.

ALTAR COVER of white linen, embroidered with stem and short stitches with white thread, with a pattern consisting of a centre roundel with the "Agnus Dei" or "Holy Lamb"; four same sized roundels, one at each corner, containing the symbolic animals of the four Evangelists; springing from the roundels and intertwining in a symmetrical manner are thin scrolling stems with passion-flower blossoms, vine leaves, tendrils, and other plant devices. Amongst these scrolls appear dogs, harts, rampant unicorns, a bird of the stork-kind preening its feathers and stag looking back at the hound behind. Two sides are edged with twisted and plaited thread border. The work can be best seen if, like a piece of stained glass, it be hung up to the light. *German*. 16th centy. 6 ft. 3 in. by 5 ft. 8 in. Bought, 11s. 8d. 4457.-1858.

Compare also with similar embroidery in No. 851.-1884.

ALTAR COVER of linen, embroidered in stem and short stitch, and occasional chain stitch, with coloured silks and gold thread, with a representation in outline of the

Crucifixion in the middle, on one side the Virgin Mary and St. Christopher; on the other, St. John and the Virgin Mary holding our Lord in her arms, and at her feet a youthful virgin-saint, perhaps St. Catherine of Sienna. In some places flowers sprout out from the cross, and three angels catch, in chalices, the sacred blood from the wounds on the body of Christ. At each corner is an evangelist's symbol, and the whole is framed in a border of parallel and slanting bands of small ornament in outline work with short stitches in crimson (similar to Italian work of this character), between which are little bands of geometric forms worked in satin stitch with white silk, edged with plaited and twisted white thread lace. At the corners are the letters A.H.A.R. Dated 1590. *German* or *Italian*? 4 ft by 3 ft. 4 in. Bought, 11s. 8d. 4459.-1858.

ALTAR or TABLE CLOTH of linen, embroidered in satin and short stitch with blue and brown thread. The pattern consists of two bands running along the two sides of the piece and crossed by shorter and corresponding bands towards the ends. Within the bands is a centre stem with short straight and oblique branches on each side of it. Outside the bands are geometric sprays of floral motives repeated at regular intervals. The piece is edged with vandykes of twisted and plaited white thread lace. *German*. First half of 16th centy. 4 ft. 11 in. by 2 ft. 4 in. Bought (Robinson coll<sup>n</sup>). 235.-1880.

ALTAR CLOTH of white silk, embroidered in long and short stitches with coloured silks and with gold threads laid or stitched down; in parts "couched." In the centre is the sacred monogram, with the nails of the Passion and a heart set in a medallion shape with flowers and tongues of flame radiating from it. A border of carnations, pansies, tulips, &c. edges the cloth, towards each end of which are panels of scroll and floral ornament. Edged with gold ribbon. *Venetian*. About 1600. 6 ft. 4 in. by 2 ft. 10 in. Bought (Robinson coll<sup>n</sup>). 250.-1880.

## ALTAR FRONTALS.

ALTAR FRONTAL (fragment) of canvas, embroidered with coloured worsted in chain stitches, with a medallion figure (fragmentary) of the Saviour seated, holding a staff in his left hand, which rests on an open book inscribed "Ego sum Liber Vitæ." *German*. Early 12th centy. 12 $\frac{3}{4}$  in. by 10 in. Bought (Bock coll<sup>n</sup>). 1252.-1864.

See also 8713.-1863.

ALTAR FRONTAL (fragment), probably part of the square border within which the medallion No. 1252.-1864 was placed. This is of canvas, embroidered with coloured worsteds in chain stitches with winged and nimbed busts of angels, within round arches; below them a white band inscribed "Deus Sabaoth." *German*. Early 12th centy. 17 in. by 7 $\frac{1}{4}$  in. Bought (Bock coll<sup>n</sup>). 1252a.-1864.

ALTAR FRONTAL (fragment), of canvas, worked with faded worsteds in chain stitch, with St. Bartholomew and St. Paul, each standing beneath a round arch. *German*. Early 12th centy. 2 ft. 8 in. by 1 ft. 6 in. Bought (Bock coll<sup>n</sup>). 8713.-1863.

The treatment of these figures and architecture is archaic, and not special to Germany. This piece is of the same character in design, execution, materials, and embroidery as the fragments Nos. 1252.-1252a.-1864.

ALTAR FRONTAL OR HANGING (band of), consisting of three pieces, joined together, of crimson velvet embroidered with coloured silks in chain and other stitches; gold threads in short stitches. Under a series of Gothic canopies are groups of figures representing events in the birth and life of the Virgin ("Evangelium de Navitate S. Mariæ"), the Annunciation, the Salutation, the Nativity, the Announcement of the Nativity to the Shepherds, and the Kings going to Bethlehem with gifts. Between the spandrils of the canopies are two armorial shields (one the blazon of Thornell de Suffolk, and one that of the family of Fitton) repeated alternately. *English*. Latter half of 14th centy. Each length 2 ft. 8 $\frac{1}{2}$  in. by 10 $\frac{1}{2}$  in. Presented by Ralf Oakden, Esq. 8128.-1863.

Much of the stitching is similar to that in the Syon Cope (No. 83.-1864). See also full descriptive note in Dr. Bock's "Textile Fabrics."



ALTAR FRONTAL of linen, covered with embroidery (much worn) of coloured silks, chiefly in chain stitch, and with gold threads, laid flatly and couched; in the middle nine panelled representations of events in the life of Christ, and four panelled representations of events in Saints' lives on each side. *Italian*. 14th centy. 4 ft. 3 ins. by 1 ft. 8 ins. 4522.-1858.

The embroidery is in parts similar to that in the 13th century Syon Cope (No. 83.-1864), and is closely like that in the 15th century embroidered panel (No. 4216.-1857).

The late Dr. Rock writes that this frontal is said to have been brought from Orvieto. In the nine compartments of the centre are figured the Annunciation, the Nativity, the coming of the Wise Men, the Virgin, with St. Joseph, going to the Temple and carrying in a basket her pair of turtle doves, which she is giving to Simeon; the Last Supper; the Betrayal by Judas in the garden; the Crucifixion; the Burial; the Resurrection of Christ. In the four panels on the right are figured events in the legends of St. Christopher and St. Julian Hospitaler; on the left are passages from the life of St. Ubaldo, bishop of Gubbio, in the middle of the 12th century. In the first square is the saint mildly forgiving the master-mason who carried the new walls of the city across a vineyard belonging to St. Ubaldo, and, when reproved about the wrong thus done to private property, knocked down the saint; in the second is the saint at the bedside of a dying man; in the third is the death of the saint himself; in the fourth the saint is being drawn in an open bier, by two oxen, to church for burial, followed by a crowd, among whom is his deacon.

ALTAR FRONTAL (part of) of blue linen, with blossom, leaf and stem pattern worked in long and short stitches with red, yellow, and white flax threads. The stems are raised, outlined with gold threads, stitched down and enriched with white beads; the blossoms and leaves are worked over pieces of stiff linen cut to the required shapes. Spangles are introduced stitched to the blue ground. *German*. Middle of 15th centy. Sq. 6 in. Bought (Bock coll<sup>n</sup>). 8316.-1863.

ALTAR FRONTAL of black cloth with rudely rendered figures, &c., outlined with narrow strips of leather, formerly gilt, but now black, stitched down with white worsted threads. Between the outlines coloured worsteds and silks are worked in long chain stitches. Under a series of Gothic canopies, supported on slender pillars, are various figures, representing in the middle, the Annunciation with two vases, one of roses, the other of lilies, about which are scrolls, bearing inscriptions; to the left are two figures, one of St. Peter as Pope, the second of a bishop; to the right of the Virgin is St. Matthew and some

female Saint. Above the canopies are angels, and between the two central canopies is figured the Almighty sending forth His infant Son bearing a cross. At the lower corners are armorial shields. (Coll<sup>n</sup> of the Bishop of Hildesheim.) *German*. 15th centy. L. 7 ft. 1 in., W. 3 ft. 2 in. Bought (with Nos. 10 to 19), 145*l.* 16*s.* 8*d.* 18.-1873.

Similar embroidery is to be seen in specimens Nos. 1338.-1864, 1370.-1864, and 8716.-1863.

ALTAR FRONTAL of crimson satin (modern), to which have been applied, embroideries of figures of five apostles, each under a Gothic canopy, done with gold threads stitched upon paddings, gold threads couched, and coloured silks in chain stitch. These are probably early 16th centy. *Italian*. Between the figures are balanced arrangements of scrolling, serrated stems, and small blossoms, wrought in long and short stitches with coloured silks, and in gold thread laid and stitched down. These are probably 17th centy. *Italian*. 7 ft. 3 in. by 2 ft. Bought, 8*l.* 4024.-1856

Beginning at the left-hand is St. Paul holding a sword, then St. James the Greater with the pilgrim-staff; in the middle, St. Thomas holding in one hand a spear, St. Andrew with a cross of large size leaning against his shoulder; and, last of all, St. John with an eagle at his feet.

ALTAR FRONTAL of crimson velvet, embroidered in long and short stitches with coloured silks, and with gold and silver threads, stitched down or applied (*appliqué*) to the various details of the pattern; which consists, upon the lower portion, of a series of repeated vertical panel arrangements of balanced scrolls and grotesque masks and heads with pairs of griffins. The upper portion is decorated with groups of scrolls and masks repeated. Both portions fringed with gold. *Italian*. 17th centy. L. 9 ft. 7 in., Depth, 3 ft. 2 in. Bought, 150*l.* 234.-1881.

ALTAR FRONTAL, made up of four pieces of white thread darning on net ("laci") alternated and bordered with bands of crimson silk, drawn thread work on linen. The patterns are left in the linen, and the ground about them is of crimson silk whipped round the undrawn threads of the linen. The ornaments for the most part are based upon human figures, birds, and dolphins repeated in similar groups. *Italian*. 17th centy. 5 ft. 9 in. by 2 ft. 7½ in. Bought, 6*l.* 6*s.* 326.-1885.

See also similar work in Nos. 499.-1877, 500.-1877, and 224.-1880.

ALTAR FRONTAL or ANTEPENDIUM (three pieces), of crimson velvet, to which have been applied (*appliqué*) figures of the Virgin and Child, between two figures of kneeling angels, worked on canvas with coloured silks in chain and short stitches and with gold thread laid flatly (couched). *Italian*. Late 15th centy. 2 ft. 5 in. by 2 ft. 3 in., (a) 2 ft. 5 in. by 2 ft. 6 in.; (b) 2 ft. 6 in. by 2 ft. 3 in. Bought (Robinson coll<sup>n</sup>). 257 to 257b.—1880.

### BAGS.

BAG (with cords) of linen, covered with close short-stitch embroidery in crimson, yellow, and white silks, with a trellis pattern forming spaces in which are geometric devices; four of the spaces on each side are ornamented with a pelican in her piety pecking its breast, interlaced blossom devices, a curved rendering of the gammadion, and the letter M, severally, worked with gold thread stitched down. (?) *German*. Latter half of the 14th centy. 5½ in. by 5 in. Bought (Bock coll<sup>n</sup>). 8313.—1863.

See also 1280.—1864. Probably to contain relics.

BAG of coarse linen, embroidered with green, blue, red, and white silks, in long stitch, in diaper pattern of squares and crossed line forms. *German*. 14th centy. 3½ in. sq. Bought (Bock coll<sup>n</sup>). 8699.—1863.

This is similar to patterns on specimens Nos. 8305.—1863 and 262.—1861. It may have been used as a reliquary or for carrying rosary beads.

BAG (with cords) of canvas, embroidered with flat gold thread in tent stitch and coloured silks in cross stitch, with a pattern of evenly distributed bands, in which are: (i.) angular white squirrels set between and above peacocks in couples, face to face; (ii.) two hearts surrounded with small black birds flying upwards; (iii.) a repetition of the squirrel and peacock pattern; and (iv.) small angular green flower-bearing trees, between which are the black-bird motives. *German*. ? 15th centy. Sq. 4½ in. Bought (Bock coll<sup>n</sup>). 1280.—1864.

See also 8313.—1863.

BAG of white linen, covered with loose silver threads, held down by stitches of yellow silk, over which is a pattern, of vase with formal plant device, done in gold thread and gold gimp, about which are flowers made of rolls of coloured silk gimp; spangles are interspersed

upon the ground and between the scroll forms; the cord and tassels of red silk and gold and silver thread.  
*English.* Middle of 17th centy.  $5\frac{1}{4}$  in. by 5 in. Bought, 1l. 1s. 321.—1876.

BAG made up of two pieces of crimson satin embroidered with coloured silks in parallel long and short stitches, and with gold thread stitched down. The pattern on each side of the bag consists of a sort of umbrella shape, from centre of which depends a fanciful lamp form, on each side of which are vertical rows of spots, occasionally and symmetrically broken by butterflies, flower sprays, emblems, vases, &c. *Chinese.* 17th or 18th centy. 15 in. by 13 in. Bought (Robinson Coll<sup>n</sup>). 103.—1880.

This Chinese embroidery was perhaps made up into a bag in France. The gold thread lace round it is European—probably French.

BAG, SMALL† of silver thread and purple silk embroidery, worked in open squares filled in with small circular forms, upon a loosely woven cotton foundation or canvas. The border is done with silver thread in stitch similar to that used in tapestry. *Persian.*  $5\frac{1}{8}$  in. by  $4\frac{1}{4}$  in. Bought, 2s. 9d. 263.—1884.

† See note to 2340.—1876.

BAG of loosely woven linen, with drawn thread work, the main portion of which consists of a diaper of rosettes, set on cross lines of squares, worked in white silk with a weaving stitch; the border is worked in tapestry stitch with green silk and silver thread, edged with a line of red silk. *Persian.* 17th centy.  $6\frac{1}{2}$  in. by  $4\frac{3}{8}$  in. Bought, 8s. 2340.—1876.

BAG, red silk, embroidered with silver thread and gilt strips. *Persian.* 17th centy. 5 in. by  $3\frac{1}{4}$  in. Bought, 5s. 88.—1877.

BAG, silk and gold brocade. *Persian.* 17th centy. 6 in. by  $3\frac{3}{4}$  in. Bought, 5s. 89.—1877.

For use in connexion with a bridal custom.

BAG (Chancellor's), of crimson velvet, with raised embroidery of gold and silver threads couched in parts and shaped, with the arms of Great Britain and Ireland, bearing an escutcheon in coloured satins of those of Hanover;

grotesque winged children or angels bear the crown (in which are seed pearls), on each side of which are the initials G. and R. The border contains clumsy horns of plenty and grotesque cherub heads; the corners are trimmed with cords and tassels of crimson silk and gold thread. *English*. 18th cent<sup>y</sup>. H. 16½ in., W. 17 in. 12l. 351.—1870.

BAG of canvas, closely over-worked with variously coloured silks, in three differently coloured treatments of the same pattern of geometric angular forms, with yellow satin neck. *English*. 18th cent<sup>y</sup>. L. 9 in., W. 6 in. Presented by the Rev. R. Brooke. 919.—1864.

Similar character of work to be seen in an Italian cap. No. 91.—1882.

BAG of coarse yellow thread canvas, embroidered in running, cross tent and short stitches, with coloured wools, in bands of geometric devices, and fruit and flower forms, with letters E. D. beneath double-headed eagle. *Hungarian*. 19th cent<sup>y</sup>. 13½ in. by 10½ in. Given by the Royal Hungarian Minister of Public Instruction. 923.—1883.

## BANNERS.

BANNER (Labarum) of purple velvet, embroidered with scroll border of gold tinsel worked over cords, and paddings outlined with gold cords stitched down. Applied to the field of the banner are embroideries upon paddings of gold thread partly couched, and of coloured silks chiefly in chain stitch. In the centre of one side are three crosses on mounds, angels holding the instruments of the Passion, surmounted by the inscription "Clamans voce magna emissit spiritum;" beneath the scriptural figures are heraldic shields and vases of flowers. The reverse side is similarly bordered and powdered with stars. *Spanish*. Early 17th cent<sup>y</sup>. L. 7 ft. 2 in., W. 3 ft. 6½ in. Bought (Robinson coll<sup>o</sup>). 265.—1880.

This specimen is of coarse workmanship and of poor design. Its interest centres in the supposition that it was formerly used by the "Holy Office" (Inquisition) at Madrid, and carried in procession on the occasion of an "auto-da-fé." On the other hand, Dr. Bock says that "the violet mourning colours of the banner, the representations of "the instruments of the Passion, the scriptural text, and the arms of a "Spanish Church or of the Church of a religious order, all appear to indicate that this Labarum was intended for use on the Thursday in "Passion Week, to be borne in front of the procession of priests when "visiting the principal churches of the town."

BANNER or PANEL of white silk ground, with bands containing birds and flowers and legend in Gothic letters on three sides, worked in gold thread laid and variously diapered and set between couched borders; in the centre, set in a cruciform (edged with gold couchings), is an altar with angels on each side of an "Agnus Dei" beneath a canopy; below are a pope, a bishop, and a monk on one side, and on the other a king, a queen, and a knight in adoration. The ground of this composition worked with light blue silk in long and short or feather stitches, gold and silver thread, laid and diapered and over-worked in coloured silks of feather stitches chiefly. Beyond the central group are formal scroll forms with leaves and blossoms, worked in gold threads, laid and diapered, and with coloured silks in feather or long and short stitches, and then applied (*appliqué*) to the white silk ground. *Belgian*. About 1865. H., including fringe, 4 ft. 11 in., W. 3 ft. 3½ in. (Paris Exhibition, 1867.)  
200*l*. 689.-1868.

---

### BED FURNITURE AND HANGINGS.

BED EMBROIDERIES, set of, done on white satin, chiefly in tambour (chain stitch) work, with coloured silks and chenille, in patterns of wreaths and garlands of flowers, birds, and musical instruments. Most of the central groups of birds, &c. are partly worked in feather stitch. Some of the flowers along the borders are worked in satin stitch. The set comprises trimmings for valances and curtains with open fringe of coloured silk, and covers for seats. *French*. Later part of 18th centy. Louis XV. Various dimensions. Bought, 39*l*. 1410 to 1410*x*.-1871.

BED HANGINGS, set of, of small patterned fabric woven with floss silks (cream and brown) and silver threads, to which is applied (*appliqué*) a foliated scroll pattern, in parts cut out of blue velvet, and in other parts cut into blue velvet, in both instances the edges of the velvet are stitched with light blue silk cord and silver thread. *Italian* (? Venetian). 16th centy. Bought (Soulages coll<sup>n</sup>), 30*l*. 5663 to 5663*i*.-1859.

This set consists of six curtains, a counterpane, pillow cover, and two valances. Curtains, together, 40 ft. by 3 ft. 4 in. Counterpanes, 8 ft. 6 in. by 8 ft. Pillow cover, 1 ft. 9 in. by 1 ft. 8 in. Valances, together, 11 ft. 7 in. by 17 in.

---

## BENCH COVERS.

BENCH COVER (for a settee) of canvas, embroidered in close tent stitches with coloured silks and worsteds, displaying rude and grotesque renderings of scriptural subjects; such as Abraham and the Angels, and the Sacrifice of Isaac, intermingled with a lion, a pelican in her piety, a leopard, parrot, squirrel, stag, pomegranate, tulip, green banks, a river, trees, &c. Early 17th centy. *English*. L. 3 ft. 5½ in., W. 1 ft. 10 in. Given by Lieut. Lewin, R.E. 443.—1865.

## BOLSTERS.

BOLSTER, of alternate bands of black and dark red velvet, embroidered in silver and gold thread and coloured silk, couched. The pattern on the bands consists of waved stem ornament with formal blossoms and leaves. Modern *Russian*. L. 3 ft. 3 in. (Paris Exhibition, 1867.) Bought, 16l. 16s. 1004.—1869.

See also 1003.—1869.

BOLSTER, of bands of light and dark velvet, embroidered in silver and gold thread and coloured silks, couched. The pattern on the bands consists of waved stem ornament, with formal blossoms and leaves. Modern *Russian*. L. 2 ft. 10½ in. (Paris Exhibition, 1867.) Bought, 16l. 16s. 1005.—1869.

See also 1003.—1869.

## BOOK COVERS.

BOOK COVER to "Handtboeck der Catholicken." Antwerp, 1614. The cover is of pale blue velvet, with raised embroidery of gold thread and silver gimp. The pattern consists of a rectangular border of waved stem, with leaf and blossom devices symmetrically arranged in centre; on each side is a cypher L R C N beneath a coronet. *Flemish*. About 1620. 5½ in. by 3¾ in. 6l. 1196.—1864

BOOK COVER to the New Testament and Psalms. Delf, 1594. The cover (inside and outside) is of white silk, embroidered with coloured silks in short feather stitches, seed pearls, and gold thread stitched down. The pattern on each of the sides consists of a medallion in a scroll frame with balanced arrangements (on the two outer sides) of straight and curved lines done in seed pearls, scrolls of gold cord, and flowers and birds interspersed amongst them. The medallions contain respectively a pelican in her piety, a device of halberd and flambeau crossed and resting upon a pedestal, and a label beneath each with the date 1606. On the inner sides the medallion frames are of couched gold thread, inclosing respectively a group of small plants above which is the motto "Sagement pensees surrelles," and a constellation with a label "Immobile in motu." About the medallions are well-balanced arrangements of flowers and fruits worked in very fine feather stitch with coloured silks and delicate gold threads. The four yellow ribbons to tie the two sides of cover together are embroidered in satin stitch with floral ornament in coloured silks and gold thread, and edged with a narrow vandyke border of plaited and twisted gold thread. *Dutch.* 17th centy.  $6\frac{3}{4}$  in. by  $4\frac{3}{8}$  in. 63*l.* 85.-1866.

BOOK COVER to "Seelenschatz von P. Jenisch." Leipsic, 1613. The cover is of black velvet (nap almost quite worn away) with raised embroidery of gold and silver thread, gimp, tinsel, and spangles. The pattern consists of symmetrically balanced leaf and blossom devices and thin stems. *German.* 17th centy.  $6\frac{1}{4}$  in. by  $4\frac{1}{4}$  in. 1*l.* 11*s.* 6*d.* 4537.-1857.

BOOK COVER to a Dutch Bible. Leyden, 1599. The cover is of maroon velvet, with raised embroidery of gold thread, silver gimp, and spangles. The pattern consists of a central medallion of white satin, with traces of delicate feather work in coloured silks, about which radiate four twisting leaf device stems and blossoms. *Dutch.* 17th centy. 7 in. by 5 in. 1*l.* 11*s.* 6*d.* 4538.-1857.

BOOK (part of) or box, cover of crimson satin embroidered with gold thread in a diapered ornament, the larger details of which are in relief, worked with a stout cord twisted round with gold tinsel. *Italian.* Late 16th or early 17th centy. 13 in. by 9 in. Bought, 2*l.* 632.-1883.



## BORDERS.

BORDER of crimson silk, embroidered in short stitches with gold thread in a pattern of repeated circles and diamond forms. Within the circles are a bird (? a goose), two (?) dogs back to back, and other animals. Portions of inserted coloured silk in chain stitch seem to be of later date than the gold thread work. *Sicilian* or *German*. Late 12th centy. 1 ft. 5½ in. by 3½ in. Bought (Bock coll<sup>n</sup>). 8237.-1863.

Dr. Bock states that this fragment is part of an episcopal mitre in the cathedral of Halberstadt, Saxony, and that the design and workmanship are similar to those on the Imperial robes of the Emperor Otho II., now preserved in the ducal palace at Brunswick.

BORDER of fine canvas, embroidered in tent stitches with faded blue, red, and brown silks, with a repeating or diaper pattern of zigzag bands figured with angular devices. *German?* 14th centy. 14 in. by 3½ in. Bought (Bock coll<sup>n</sup>). 7071.-1860.

Compare also with work of coarser but similar character in the Crozier cover, No. 8279.-1863.

BORDER of coarse linen, embroidered with white, green, and red silks in close short stitches, with a diaper key pattern filled in with dots and crosses. *German*. 14th centy. 14 in. by 5 in. Bought (Bock coll<sup>n</sup>). 7048.-1860.

Possibly part of a table-cover for use in a vestry.

BORDER of cut blue velvet; the pattern of cinquefoils enclosing a floriated pomegranate form, with small flowers radiating around it, is embroidered with gold threads couched. *Genoese*. 15th centy. 15 in. by 9½ in. Bought (Bock coll<sup>n</sup>). 7079.-1860.

See also 8337.-1863 for similar application of embroidery to emphasize the pattern in a woven fabric. As specimens of needlework they have little value.

BORDERS of canvas to four pieces of white knitted drapery, embroidered in cross stitch with conventional floral ornament in red and green floss silk, and with silk bows and fringe. ? *German* or *Spanish*. 16th or 17th centy. 12 ft. 2 in. by 3 ft. 2 in., (a) 6 ft. 2 in. by 7 ft. 1 in., (b) 6 ft. 2 in. by 8 ft., (c) 6 ft. 2 in. by 6 ft. 2 in. Bought (Robinson coll<sup>n</sup>). 259 to 259c.-1880.

BORDER of linen coarsely worked in cross stitch with coloured worsteds with a scroll pattern of flowers and foliage. *German*. Late 16th centy. 1 ft. 5 $\frac{3}{4}$  in. by 4 $\frac{1}{2}$  in. Bought (Bock coll<sup>n</sup>). 8678.—1863.

The drawing of the pattern is rather rude, and the specimen is a good deal damaged.

BORDER of embroidery upon canvas of a running and repeating pattern of leaves and flowers (carnations, cornflowers, and honeysuckles); done in coloured threads laid or couched, with ground between of gold threads (much tarnished) couched flatly. *German*. 16th centy. 1 ft. 6 in. by 4 $\frac{1}{2}$  in. Bought (Bock coll<sup>n</sup>). 8681.—1863.

From the cathedral of Halberstadt.

BORDER (one of four pieces of bed furniture) of maroon velvet, embroidered with repeated arabesque pattern, in gold cord stitched down, and in cloth of gold cut into leaf forms and applied (*appliqué*) upon paddings. *Italian*. 16th centy. L. 4 ft. 6 in., W. 20 in. 8s. 4515.—1858.

The other pieces are Nos. 4513, 4514, and 4516—1858. Each of them purchased for 8s.

BORDER of canvas, worked with cushion stitch in coloured silks in a diaper pattern of conventional flowers, vertically crossed by waved lines. *Italian* or *German* (?) 16th of 17th centy. 2 ft. 1 in. by 19 $\frac{1}{2}$  in. Bought, 1l. 1147.—1877.

BORDER of linen, with a repeated pattern of grotesque animals and birds, boys, various devices symmetrically arranged, and labels with inscriptions left in the linen, picked out with short stitches in red silk. The ground between them worked in close tent stitches with red silk. *Italian*. 16 centy. L. 2 ft. 5 in. Bought, 3l. 13s. 6d. (With 253*a* and 253*b* of similar work.) 253.—1886.

BORDER (part of) of amber coloured silk with repeating pattern cut out of green velvet, applied (*appliqué*) so as to give repeats and reversings of the pattern alternately in velvet and silk. *Spanish*. 16th centy. 2 ft. 5 $\frac{1}{2}$  in. by 10 in. Bought (Robinson coll<sup>n</sup>). 123.—1880.

BORDERS (two) of white silk, upon which is applied (*appliqué*) a pattern cut in green velvet of repeated conventional forms, so as to give repeats and reversings of the pattern alternately in velvet and silk. *Spanish*. 16th centv. L. 3 ft. 11½ in. and 3 ft. 1 in., W. 2½ in. Bought (Robinson coll<sup>n</sup>). 96, 96a.-1880.

BORDER of linen, with repeated pattern of geometrical forms, leaves, and twisting stems; partly worked with small back stitches (chain stitch at the back) and cross stitches (same on both sides) in red silk. *Spanish*. 16th centv. 4 ft. 9½ in. by 2½ in. Bought (Robinson coll<sup>n</sup>). 237.-1880.

Similar to work of same class from Italy.

BORDERS (two pieces of open meshed canvas) for a bed or canopy, embroidered in darning and satin stitches with floss silks, yellow, green, pink, blue, and white, in a repeating pattern of conventional branches with leaves. In the centre of each piece is a panel containing a stag with escutcheon (in the upper part double-headed eagle on yellow ground, in the lower "Libertas" on blue ground), surrounded by chain and badge of the Golden Fleece. The shield and coronet are worked chiefly in small chain stitches, and subsequently applied to the stag. The two pieces are mounted in between yellow and light red striped silk. The lower specimen is fringed. *Spanish*. About 1560. 6 ft. 10 in. by 2 ft. 9 in., and (a) 6 ft. by 2 ft. 9 in. Bought (Robinson coll<sup>n</sup>). 272, 272a.-1880.

Heraldic insignia of Don Lorenzo Carafa de Marra, Duke of Sabioneta, Grandee of Spain.

BORDER of canvas, embroidered with crimson silk in a darning stitch, taken sometimes across and sometimes parallel with the warp of the canvas, in a closely repeating pattern of angular and star forms. Probably *Turco-Syrian* or *Turco-Greek*. 16th centv. 5 ft. 10 in. by 17 in. Bought (Robinson coll<sup>n</sup>). 146.-1880.

Varied effects, produced by change in the direction of the stitches, of pattern are obtained by looking at the specimen from different positions.

BORDER, linen, with repeating leaf and knotted stem pattern, left in the linen, and set in a ground worked in ranks of cross stitches in red silk. Edged with a lace border of plaited thread and yellow silk. *Albanian* or *Grecian*

*Archipelago.* 17th centy. (a) 2 ft. 11 in. by 7½ in.,  
(b.) 2 ft. 1 in. by 5 in. Bought, 2l. the three. 549.-1884.

This is different from the work in the Italian and Spanish pieces of similar material and colour, these latter being worked with back and front alike.

BORDER of linen, with repeating pattern of logs with leaf and flower forms alternately reversed left in linen, worked with lines of red silk, in short stitch, and set in a ground of red silk, cross stitch (same on both sides) worked round the undrawn threads of the warp and weft. ? *Italian* or *Turkish*. (Albanian or Greek.) 16th or 17th centy. 14¾ in. by 3 in. Bought, 5s. 502.-1877.

See also 500, and Spanish specimens 224.-1880, &c.

BORDER of linen, with pattern of looped leaf stems, reversed and repeated, left in the linen and set in a ground of red silk, cross stitch (same back and front) worked round the undrawn threads of the weft and warp. ? *Italian* or *Turkish*. (Albanian or Greek.) 16th or 17th centy. 17 in. by 1½ in. Bought, 3s. 503.-1877.

See also Spanish specimens, 223.-1880, &c.

BORDER of linen, repeated birds and vases, left in the linen, picked out with red silk, short stitch; the ground of red silk, cross stitch (same back and front) worked round the undrawn threads of the weft and warp. Ornamented with cut-work and with embroidery in crimson silk. ? *Italian* or *Turkish*. (Albanian.) 16th or 17th centy. 18½ in. by 1½ in. Bought, 3s. 504.-1877.

BORDER of linen, with repeating pattern of logs with leaf and flowers alternately reversed, left in linen, worked with lines of red silk short stitch; the ground of red silk in cross stitch (same on both sides) worked round the undrawn threads of the warp and weft. ? *Italian* or *Turkish*. (Albanian or Greek.) 17th centy. Each 2 ft. 4 in. by 3 in. Bought, 15s. the two. 500.-1877.

BORDER of linen (made up of three pieces). The long border contains a repeating conventional vine leaf, carnation, and heart-shape pattern, left in the linen; the ground

of red silk closely whipped round the undrawn warp and weft threads. The two small pieces, upon coarser material, at each end are similar in work, but with more open ground, edged with gold thread lace. *Italian*. 17th centy. Each 2 ft. 5 in. by 9½ in. Bought, 1l. 17s. the two. 499, 499a.-1877.

See similar motive more elaborately carried out in 224.-1880 (Spanish specimen).

BORDER of linen, embroidered in close cross stitches with red silk, in a repeating pattern of nondescript forms symmetrically arranged left in the linen, which is lightly worked in places with cross stitches; the borders composed of a series of vertical leaf forms. ? *Turco-Greek* or *Italian*. 17th centy. L. 2 ft. 10 in., W. 9 in. Bought, 8s. 6d. 330.-1885.

BORDER of linen, with vine linen pattern left in linen, and ground embroidered in a cross stitch (same back and front) with red silk. ? *Spanish* or *Italian*. 17th centy. L. 8 ft. 2 in., W. 1¾ in. Bought (511 to 511d, 4l.). 511a.-1872.

Compare with 499 and 500.-1877.

BORDER of linen, with trellis and double-knotted devices, repeated, worked in cross stitch with red silk. ? *Turco-Greek* or *Italian*. 17th centy. L. 4 ft. 7½ in., W. 5 in. Bought (511 to 511d, 4l.). 511b.-1872.

Compare with 511.-1872 and 549.-1884.

BORDER of linen, with repeated pattern of tulip and small leaf motives left in the linen, with ground of red (faded) threads, whipped round the undrawn warp and weft threads. *Italian*. 17th centy. L. 6 ft. 9 in., W. 3½ in. Bought (511 to 511d, 4l.). 511c.-1872.

See also 1321.-1871 and 499.-1877.

BORDER of linen, with repeated pattern of stem and leaf motive left in the linen, with ground of red (faded) threads, whipped round the undrawn warp and weft threads. *Italian*. 17th centy. L. 4 ft. 8 in., W. 2 in. Bought (511 to 511d, 4l.). 511d.-1872.

See also 1321.-1871 and 499.-1877.

BORDER of linen, embroidered in close cross stitches with red silk, leaving a repeating pattern of conventional animals in the linen picked out with stitches done in green silk; along the edges a series of birds' heads similarly treated. ? *Turco-Greek* or *Italian*. 17th centy. L.  $11\frac{1}{2}$  in. by  $3\frac{1}{2}$  in. Bought, 6*cl*. 335.-1885.

BORDER of linen, with scalloped edge, embroidered chiefly in cross stitch (back and front alike) with green, red, and yellow silks, with alternate panels of tree device and peacock between two cypress trees. ? *Italian* or *Albanian*. 17th centy. 22 in. by 15 in. Bought, 12*s*. 1306.-1877.

BORDER of linen, with cup and blossom devices repeated, and worked in red silk cross stitch (same back and front). ? *Italian* or *Turkish*. (Albanian or Greek.) 16th or 17th centy. 17 in. by  $1\frac{1}{2}$  in. Bought, 2*s*. 505.-1877.

See also Spanish specimens, 223.-1880, &c.

BORDER (part of) of linen, with repeating pattern of leaf and angular scroll forms worked in cross stitch (same back and front) with red silk. *Italian*. 16th or 17th centy. 2 ft. 9 in. by  $3\frac{1}{4}$  in. Bought, 7*s*. 501.-1877.

BORDER of loosely woven cotton, embroidered with red silk (faded) in cross stitch, with a double series of small panels containing conventional birds, double-headed eagles, animals, stags, dragons, human figures, plants, fountains, vases, castles and galleys. ? *Italian* or *Turkish*. (Albanian.) 17th centy. 6 ft. 3 in. by  $4\frac{3}{4}$  in. Bought, 16*s*. 492.-1877.

BORDER of canvas, worked in cross stitch, red and blue, with thread, in repetitions of quadruped and female human forms; the latter holding a little square fan in one hand and vase upon the other arm. *Italian*. 16th or 17th centy. 7 ft. 3 in. by 8 in. Bought, 16*s*. 497.-1877.

BORDER of loosely woven linen, with symmetrically arranged nondescript forms, in a repeating pattern worked in satin stitch with red floss silk. ? *Italian* or *Turkish*. (Albanian or Greek.) 16th or 17th centy. 2 ft. 3 in. by 6 in. Bought, 8*s*. 507.-1877.

Compare also with 494.-1877, 495.-1871.

BORDER of loosely woven linen, with pattern, worked in satin stitch with crimson silk, of branch with leaves springing from a conventional flower form, repeated and alternately reversed. ? *Italian* or *Turkish*. (Albanian.) ? 16th or 17th centy. 7 ft. 3 in. by 6 in. Bought, 16s. 494.-1877.

See also 507.-1877.

BORDER of loosely woven linen, with pattern, worked in satin stitch with crimson silk, of branch with leaves springing from a conventional flower form, repeated and alternately reversed. ? *Italian* or *Turkish*. (Albanian.) ? 16th or 17th centy. 7 ft. 10 in. by 4½ in. Bought, 16s. 495.-1877.

This is a continuation of or part of 494.-1877. See also 507.-1877.

BORDER of fine canvas, embroidered in satin stitch (taken vertically and horizontally), with orange-coloured silk, in repeating pattern of scrolls with dogs, fringed on both edges. *Italian*. 17th centy. 21 in. by 4 in. Bought, 6s. 509.-1877.

BORDER of linen, embroidered in long cross, chain, and satin stitches with coloured silks. The pattern consists of circles; the central one inclosing a two-headed eagle; the others rose and carnation blossom devices. Between the circles are floral forms and figures of children holding sprays. Acquired in Crete. 17th centy. 17½ in. by 13½ in. Bought (1907 to 2066, 250l.). 2032.-1876.

BORDER for CURTAIN, of loosely woven linen, with pattern, worked in satin stitch with gold-coloured silk, of branch and leaves springing from a conventional flower form, repeated alternately reversed. ? *Italian* or *Turkish*. (Albanian.) 17th centy. 12 ft. 8 in. by 5 in. Bought, 1l. 5s. 491.-1877.

See also 495.-1877.

BORDER of loosely woven linen, with pattern, worked in satin stitch, with blue, red, gold-coloured, and green silks, of angular stem forms with blossoms arranged symmetrically. *Italian* (*Venetian*.) 17th centy. 4 ft. 10½ in. by 3¾ in. Bought, 16s. 496.-1877.

BORDER or part of a hanging of linen, showing part of a design of conventionally knotted scrolls, from which spring various flowers, tulips, roses, &c. ; birds holding branches of cherries and tendrils are introduced. The scrolls are worked with pink, blue, and yellow silks in satin stitch edged with black silk in stem or feather stitch ; the flowers generally of similar embroidery ; the stems and rose-buds done in herring-bone stitch, and the buds of chain stitch ; the birds of feather stitch. The raised or padded effect of the scrolls has been obtained by taking a fold in the linen beneath the satin stitching. ? *German*. 17th centy. L. 4 ft. 3 in., W. 22 in. Bought, 5*l.* 5*s.* 342.-1885.

BORDER of linen, embroidered in short stitch with crimson silk, with straight central stem and repeated sprays of flowers and leaves on each side of it. *Italian*. 17th centy. 2 ft. 4½ in. by 1¾ in. Bought, 8*s.* 508.-1877.

BORDER for three sides of a linen cloth or curtain, embroidered in cross stitches with coloured silks, in repeated groups of conventional plants in blossom, set in a small vase, and cypress trees, above which are conventional stags and birds repeated ; below is a band of blossoms and loop pattern. *Turkish*. 17th centy. (488) 11 ft. 9 in. by 6 in. and (488*a*) 12 ft. 11 in. by 6 in. Bought, 2*l.* 10*s.* the two. 488, 488*a*.-1877.

BORDER for part of two sides of coarse linen cloth or curtain embroidered in cross stitch with black, brown, and blue worsteds, in repetitions of a flower plant and a fruit plant in small pots. *Turkish*. 17th centy. 8 ft. 5½ in. by 7 in. Bought, 1*l.* 5*s.* 489.-1877.

BORDER of linen, embroidered in cross stitch with red, blue, yellow, and black silks, in repetitions of a flower and a fruit plant in small pots, with two birds above the former. *Turkish*. 17th centy. 10 ft. 4¾ in. by 5 in. Bought, 1*l.* 5*s.* 490.-1877.

BORDER of canvas, embroidered in cross stitch with red, green, and blue silks, in repeated pattern of pot and flower, triangular, and double-branched tree, devices. *Turkish*. (Albanian.) 17th centy. 4 ft. 1½ in. by 4¼ in. Bought, 16*s.* 493.-1877.



BORDERS (twenty pieces) of coarse linen and canvas, embroidered with coloured silk in cross stitch, with various motives, varying in width from  $3\frac{1}{2}$  in. to  $1\frac{1}{4}$  in. In 510Q, 510F, 510O there are squares, blossoms, and vertical forms alternated in different colours. In 510C and 510P repeated diamond shapes with central blossoms. 510M, 510J, 510-510D are of squared sprays of blossoms and fruit devices, repeated vertically, diagonally, and as a running pattern. 510R is of repeated tulip blossoms arranged obliquely; 510E of squared blossom and leaf repeated in alternation; 510N of blossom and oblique leaf, repeated and reversed, and forming a continuous pattern; 510K of angular floral forms in continuous pattern; 510A, 510B, 510C of vertical birds and plant forms repeated; 510I of large and smaller bird and blossom; 510L of oblique leaf sprays with quatrefoil and animal devices interspersed; 510H (vertical band) of stags, vases of plants, angular skirted human forms, double-headed eagle, winged beasts; 510S (chain stitched at back) of alternations of vertical and oblique forms, making a continuous pattern (*see* 508.-1877, *Italian*). *Turkish. Greek. Italian.* 17th and 18th centy. Bought, 3l. 8s. for twenty. 510 to 510s.-1877.

BORDER of canvas, embroidered in cross and chain stitches with red, blue, and yellow floss silks. The pattern consists of a border in which the double-headed eagle and human figure with floriated legs and carnations occur (*see also* 2042.-1876); above which is a pattern of repeating pointed oval shapes composed by the stems and blossoms of carnation sprays, with small central flower and pot between bird forms. Acquired in Crete. *Turco-Greek.* 17th centy.  $19\frac{1}{2}$  in. by 18 in. Bought (1907 to 2066, 250l.). 2066.-1876.

Probably from a petticoat and now made into a cushion cover.

BORDER of linen, with pattern of squares cut out of the linen, the edges button-hole stitched, arranged symmetrically; some filled in with bars of button-hole stitching (needle-point lace stitch) set between lines of satin stitch in white thread; edged with plaited thread, done in trellis pattern. ? *Italian or Greek Islands.* 17th centy. 13 ft. 2 in. by 3 in. Bought, 1l. 5s. 498.-1877.

BORDER (of two bits joined) of square-meshed purple thread-net, embroidered in tent or cushion stitches and long and

short stitches with coloured silks, in pattern of balanced scrolls with large flowers, carnations, lilies, tulips, rose.  
? *Italian*. 17th centy. L. 8 ft. 3 in., W. 11 in.

624.-1864.

Similar in style of design to that in specimens Nos. 128.-1873, 9144.-1863, 627.-1864.

BORDER or valance of white silk with repeated groups of scroll forms cut out of crimson velvet and cloth of gold, applied (*appliqué*) and outlined with yellow silk and gold thread gimp stitched down; scalloped and fringed.  
*Italian*. Early 17th centy. Bought, 1*l*. 12*s*.

7833.-1862.

BORDER of cream-coloured satin, with a diapering of flowers and balanced scroll stems, worked in feather stitch with coloured silks, and intermixed with knot shapes, worked with tinsel outlined with gold threads; spangles scattered over ground. *English*. 17th centy. 16 $\frac{3}{4}$  ins. by 5 in., and 10 in. by 5 in. Bought, 3*l*. 5*s*. 639, 639*a*.-1883.

BORDER or edging (for furniture purposes) of white satin, with continuous stem (of silk cord stitched down) and formal blossom devices of coloured silk in satin stitch. *English*. 17th centy. L. 11 ft. 3 in., W. 1 $\frac{1}{4}$  in. Bought, 1*l*. 10*s*. 4642.-1859.

BORDER of pink satin, upon which is stitched various sorts of silk and metal gimps, formed into a scroll with flowers; these latter are made with small folded strips of parchment which have been whipped round with white silk; parts of the leaves are filled in with feather-stitch embroidery. *English?* Early 17th centy. L. 6 ft. 2 $\frac{1}{2}$  in., W. 2 $\frac{3}{4}$  in. Bought, 3*l*. 156.-1870.

BORDER of white silk, worked with repeated double scrolls of pink roses and green stems, tied with a pink knot, with a pansy spray on each side of it. The embroidery is of coloured silks in long and short stitches. *English*. 17th centy. L. 7 ft. 3 $\frac{1}{2}$  in., W. 7 $\frac{1}{2}$  in. Bought (Robinson Coll<sup>n</sup>). 95.-1880.

BORDER of linen, embroidered with gold threads stitched to outline the details, which are filled in with coloured silks in feather stitch, and with gold threads "couched" for

the leading scroll forms. The ornament consists of a central band with conventional flowers and leaves, animals, birds, masks, and cherub heads, on each side of which runs a narrow border of repeated S forms, edged with silver thread and tinsel pillow lace. *Flemish*. 17th centy. L. 5 ft. 2½ in., W. 8 in. Bought, 10l. 13s. 237.-1879.

BORDER of green silk, embroidered with yellow silk cord stitched down, in a pattern of a flower vase between two horns of plenty with flowers, formal scrolling stems, and carnation blossoms coming out of them, and separated by a vertical balanced leaf ornament. Some of the leaves and blossoms are filled in with satin stitched coloured silks. *French*. Late 17th centy. 2 ft. 3 in. by 6½ in. Bought, 1374.-1845.

See similar class of embroidery in Nos. 777.-1884 and 251.-1880.

BORDERS of canvas, embroidered with coloured silks in cushion stitch. The pattern consists of a floral scroll spreading out on each side of a central carnation with birds introduced. *South German*. 17th centy. 4 ft. 11 in. by 7½ in., (a) 4 ft. 10 in. by 7½ in., (b) 4 ft. 8½ in. by 7½ in. Bought (Robinson coll<sup>n</sup>). 277 to 277b.-1880.

BORDER of fair brown silk, with knottings of lighter coloured cord which is also stitched down, in a pattern of repeated groups of scrolls and blossoms balanced on each side of tulips on upright stems. *German*. 17th centy. 2ft. 3 in. by 8⅛ in. Bought, 1l. 4s. 777.-1884.

This kind of work is similar to that in the Spanish specimen 251.-1880.

BORDER of cotton, worked with coloured silks laid and stitched down. The pattern consists of a serpentine branch from which spring floral and leaf stems. Two small outer borders are filled with repeated flower and leaf forms set obliquely. *German*. 17th centy. 2 ft. 8 in. by 5¼ in. Bought 1l. 9s. 778.-1884.

The colouring and some of the forms are somewhat suggestive of Turco-Syrian design and work.

BORDER of red satin, with balanced arrangements of griffins and formal floral scrolls and devices cut out of green and yellow silks, and applied (*appliqué*); these forms are

edged with red and yellow silk cords stitched down.  
*Italian.* 16th centy. L. 2 ft.  $9\frac{1}{4}$  in., W. 7 in. Bought,  
 1l. 1426.-1871.

BORDER of white satin, worked with gold couching, gold and silver tinsel cords stitched upon forms, cut out of red silk and applied (*appliqué*). The ornament consists of a pineapple, tulip, and leaf shapes, &c. interspersed with scrolling stems. ? *Spanish.* 17th centy. 2 ft. 1 in. by  $9\frac{1}{2}$  in. Bought, 15s. 779.-1884.

BORDER of red velvet, mounted upon white silk, woven with flowers in coloured gold and silver threads. Upon the velvet a repeating scroll pattern springing from a central device on each side of it, cut out of yellow satin and applied (*appliqué*), edged with red silk cord and enriched with gold cord stitched down; the whole piece is edged with silk fringe. *Spanish.* 17th centy. L., including fringe, 5 ft.  $3\frac{1}{2}$  in.; W. 22 in. Bought, 3l. 288.-1870.

BORDER of linen foundation, to which is applied (*appliqué*) a floral pattern, cut out of brown silk and outlined with double gold thread. From the Treasury of St. Mary's Church at Dantzic. *Spanish.* 17th centy. 13 in. by 5 in. Bought, 4s. 850.-1875.

BORDER of blue satin, with arabesque pattern worked in yellow silk cord; the larger floral details cut out of yellow satin, applied (*appliqué*) and edged with orange silk threads stitched. *Spanish.* Late 17th centy. 3 ft. 9 in. by  $8\frac{3}{4}$  in. Bought, 3l. 1162.-1877.

BORDER of crimson satin, with repeating double scroll panel ornament; the forms cut out of yellow, white, and blue silks, applied (*appliqué*) and edged with correspondingly coloured cords stitched down. *Spanish.* 17th centy. 4 ft. by  $8\frac{1}{4}$  in. Bought, 3l. 1163.-1877.

BORDER (part of) of crimson velvet, embroidered with red and yellow silk cord, and stitched to edges of the various leaf, blossom, strap, and serpentine forms which are cut out of yellow silk and applied (*appliqué*) to the ground. *Spanish.* 17th centy.  $22\frac{1}{4}$  in. by  $11\frac{1}{2}$  in. Bought, 1l. 1164.-1877.

BORDER of white satin, embroidered with white and straw coloured silks in satin stitch, with pattern of waved stems and flowers. *English*. 18th centy.  $15\frac{3}{4}$  in. by  $9\frac{1}{2}$  in. Bought, 1l. 1402.-1871.

BORDER (part of) of white satin, embroidered with coloured floss silks in satin feather and chain stitches; with pattern of thin festoons of flowers and a garden house. *French or English*. Second half of 18th centy. 3 ft.  $11\frac{1}{2}$  in. by  $10\frac{1}{2}$  in. Bought (Robinson coll<sup>n</sup>). 303.-1880.

BORDER of blue silk, embroidered in feather stitch with white and red silk; in repeating pattern of crescent shapes and pendent blossoms. *French*. 18th centy.  $12\frac{3}{4}$  in. by 7 in. Bought, 4s. 1281.-1877.

BORDER or VALANCE (piece of), of white silk, with bouquets of flowers and a guilloche border, worked with coloured silks in chain stitch (tambour embroidery). *French*. 18th centy. 12 in. by  $5\frac{1}{2}$  in. Bought, 12s. 776.-1884.

BORDER of crimson satin, embroidered with waved stem of gold thread stitched down, and with symmetrically arranged flower and leaf devices done in short and long stitch with coloured silk. *German*. 17th centy. 1 ft.  $3\frac{1}{2}$  in. by 2 in. Bought (Bock coll<sup>n</sup>). 8688.-1863.

BORDERS (seven) of linen, worked in cross stitch with crimson silk by pupils of the Gewerbeschule für Mädchen, Hamburg. The patterns are variations of animal, plant, and fanciful forms arranged to make repeating patterns. *German*. 1880. Each, L. 22 in., W.  $4\frac{1}{4}$  in. Bought, 7l. 15s. the seven. 579 to 579f.-1886.

These are adaptations of Italian and Greek embroidery with similar materials of the 16th century.

BORDERS (seven) of linen, worked in cross stitch with crimson silk by pupils of the Gewerbeschule für Mädchen, Hamburg. The patterns are variations of animal, plant, and fanciful forms arranged to make repeating patterns. *German*. 1880. Each, L. 22 in., W. 4 and 5 in. Bought, 7l. 15s. the seven. 580 to 580f.-1886.

These are adaptations of Italian and Greek embroidery with similar materials of the 16th century.

BORDER of canvas, worked in cross and stem stitches in red thread; three bands of ornament, the upper one composed of symmetrical arrangement of trefoils repeated, the centre one of repeated groups of formal flower forms, the lower one of geometrical shapes. Edged with coarse thread pillow lace. *Hungarian*. 2 ft. 4 in. by 15 in. Given by the Royal Hungarian Minister of Public Instruction. 870.-1883.

BORDER (piece of) of canvas, worked in cross stitch with red thread, with symmetrical pattern of geometrical forms. *Hungarian*. 13 in. by 5½ in. Given by the Royal Hungarian Minister of Public Instruction. 873.-1883.

BORDER of canvas, embroidered with coarse red thread in stem and short stitch, with repeating symmetrical groups of flower and leaf devices. *Hungarian*. 18th or 19th centy. 2 ft. 7 in. by 15 in. Given by the Royal Hungarian Minister of Public Instruction. 879.-1883.

BORDER of linen, embroidered with white floss silk in satin stitch, with pattern spotted with holes, and consisting of three waved stems, the centre one with rose and tulip blossoms alternated, the two outer ones with leaves. *Hungarian*. 18th or 19th centy. 2 ft. 3 in. by 6½ in. Given by the Royal Hungarian Minister of Public Instruction. 883.-1883.

BORDER of linen, ornamented with rows of tulips and pomegranates in white thread satin stitch, with insertions of drawn thread and needle-point lace. ? *German or Hungarian*. 17th centy. 2 ft. 6 in. by 8 in. Given by the Royal Hungarian Minister of Public Instruction. 951.-1883.

This is like German work of this class (see 1598.-1872.)

BORDER of linen, ornamented with drawn work, forming an open reticulated ground to star form, whence spring on each side angular stems and intertwistings, left in the linen, and worked with sparse satin stitches of green and yellow silk. *Hungarian*. 18th centy. 2 ft. 5½ in. by 8 in. Given by the Royal Hungarian Minister of Public Instruction. 966.-1883.

BORDER (piece of) of white linen, embroidered with thread in satin stitch, and with cutwork and button-hole stitched insertions. The pattern consists of repeated square and rectangular forms. From the district of Hardanger. 11 in. by 8 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 823.-1884.

See similar peasant embroideries from Italy of the 16th century.

BORDER (piece of) of white linen drawn work, with repeated diaper pattern of small squares set in larger ones. From the district of Hardanger. 15 in. by 15 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 824.-1884.

BORDER (piece of) of white linen, embroidered with white thread in satin stitch, and with cut work and button-hole stitched insertions. The pattern consists of repeated square and rectangular forms. From the district of Hardanger. *Norwegian*. 18th centy. 11 in. by 10 in. Given by the Directors of the Museum of Art Industry, Christiania. 825.-1884.

See similar peasant embroideries from Italy, 16th century.

BORDER of white silk, square-meshed net with trellis pattern and border on three sides of Persian characters ("O! Ali"), worked with white cotton run into the net, and trimmed all round with plaited threads in vandyke forms. *Persian*. 18th centy. 11 in. by 6 in. Bought, 8s. 2351.-1876.

BORDER of dove-coloured satin damask, embroidered in gold and silver thread couched and coloured silks, in close-lying long and short stitches, with a pattern of two bunches of formal floral devices alternated and repeated, and edged with a scrolled stem and cornflower blossom device similarly embroidered. *Persian*. 2 ft. 8 in. by 9 in. Bought, 10s. 936.-1886.

This piece is somewhat in the style of some of the Cretan (Turco-Syrian) specimens.

BORDER of white satin, embroidered mechanically with coloured silks, in satin stitch, with repeated pattern of intertwining acanthus leaf stems (in yellow), forming a series of oval pointed spaces, which are filled in with

identical bunches of flowers repeated in different colours so as to give four variations. *English*. About 1850. L. 12 ft., W. 10½ in. (Dublin Exhibition, 1853.) 5l. 796.-1854.

## BURSES.

BURSE (part of) of fine canvas, embroidered with violet, yellow, red, and blue silks, and strips of gold and silver tinsel in short stitches. The pattern consists of interlacing and angular narrow bands of blackened (silver) tinsel, bordered with yellow silk. The spaces are charged severally (1) Field, gules, three lions passant, gardent, or ; (2) Field, quarterly, 1 and 4 argent, a lion rampant, gules, 2 and 3 gules, a lion rampant, or ; (3) Barry of 12 azure and argent, a lion rampant, gules ; (4) Field, argent, two bars sable ; (5) Field, gules with bars argent. *English*. 13th cent<sup>y</sup>. 4¾ in. by 3½ in. Bought (Bock coll<sup>n</sup>). 8646.-1863.

Dr. Bock states that this was once a portion of a bag for relics in the cathedral of Merseburg. Similar work to be seen in No. 8313.-1863. The arms above described are identified with those borne by certain English and Irish families.

BURSE OR CORPORAL CASE of canvas, embroidered with coloured silks (faded) in cross and tent stitch. In centre a diamond-shaped panel, containing the head of Christ with a bird at each of the corners set in a blue border wrought with crosses on stars, edged beyond with a series of crosses ; at the corners eagles. On the back, in a centre diamond panel, is the Agnus Dei, with a star enclosing a cross at each corner, set in a border wrought with peacocks, edged beyond with a series of fleurs-de-lys ; at the corners stars, in centre of which are blossoms. *English*. 14th cent<sup>y</sup>. 11½ in. by 10½ in. Given by the Rev. Daniel Haigh. 1416.-1874.

The treatment here is identical with that of one of the panels in the orfrey of the Syon Cope (No. 83.-1864). This burse is of embroidery made up with four pieces of parchment MS. illuminated (part of a mass book). The darker parts of some of the details, such as the wings of the larger eagles and small eagles, the stars and crosses, have been painted.

BURSE OR CORPORAL CASE of crimson silk damask (Lyons, 17th cent<sup>y</sup>), upon which are mounted a strip of linen



originally covered with red silk and worked with gold thread laid flatly with an inscription and date 1442. Below this is a figure of Christ bearing a cross, worked upon canvas with coloured silks, chiefly in long and short stitches; and gold cord to outline drapery stitched down. *German*. 15th centy. 6 in. sq. Bought (Bock coll<sup>n</sup>).

8315.-1863.

The inscription is "Wynandus Royd (?) Pastor S. Jac (obi) Colon (iensis) 1443." Both pieces of work are considered by Dr. Bock as done by the Guild of Embroiderers at Cologne.

BURSE (side of) of linen, embroidered with coloured silks in long and short stitch and gold thread laid flatly, in parts couched; representing the death of the Virgin. *German*. Middle of 15th centy. 7½ in. sq.

8665.-1862.

The Virgin lying upon a bed is surrounded by the Twelve Apostles. St. Peter pronounces the blessing with the *Aspirgillum* in his hand. St. James the younger holds the taper of the dying. St. John kneels at the side by the head of the bed.

BURSE (side of) of linen, covered with embroidery in coloured silks (long and short stitch) with figure of St. Veronica holding a napkin impressed with the face of Christ. *North German*. Middle of 15th centy. 9½ in. by 7½ in. Bought (Bock coll<sup>n</sup>).

8651.-1863.

This specimen was obtained from the cathedral at Halberstadt.

BURSE or CASE for Corporals, of cardboard covered with crimson satin and embroidered with coloured silks in chain stitch and with gold cord stitched down to outline on some of the forms. A phoenix rising from the flames is surrounded by balanced foliated scrolls with five-petalled white blossoms, and bordered with intertwisted stem, leaf, and blossom pattern. *German*. 16th centy. 11 in. by 10¼ in. Bought, 11.

7794.-1862.

BURSE (side of) of linen, covered with embroidery of coloured silks in long and short stitches, and of gold threads couched. The ground is of dark blue, in centre of which is a quatrefoil flowered at the barbs in gold thread, within the quatrefoil is a figure of Christ as the "Man of Sorrows." *Italian*. 15th centy. 6 in. square. Bought (Bock coll<sup>n</sup>).

1260.-1864.

BURSE or CORPORAL CASE (one side only) of light straw-coloured silk, the centre and edges embroidered with a small floral pattern in coloured silks (long and short stitches) and gold and silver threads, stem or short stitch. *Italian*. Early 17th centy. 9 in. square. Bought (Robinson coll<sup>n</sup>). 101.-1880.

BURSE or CORPORAL CASE of white satin, embroidered in feather, and chain stitches and couching of coloured silks edged with gold threads. The cross, with spear wound and nail beads and drops of blood, figured in centre of circular ornamental frame. Edged with gold lace, silk tassels at four corners. *Spanish*. 17th centy. 10½ in. square. Bought, 5s. 282.-1870.

BURSE or CORPORAL CASE, linen, embroidered with crimson silk to leave a scroll pattern edged with white gimp. The cross in centre, and trimming, of gold lace. *Spanish*. 17th centy. 9 in. by 8¾ in. Bought, 10s. 1414.-1871.

The effect of Venetian lace is suggested. See also Chasuble, Maniple, and Stole, Nos. 1411, 1412, and 1413.-1871.

---

## CARPETS.

CARPET of canvas, worked in tent and cross stitches with coloured worsteds in a diaper pattern of interlacing bands, forming similar-shaped panels, within which occur groups of blossoms (rose and carnation) and birds. *German*. 16th centy. 4 ft. 7 in. by 2 ft. 7 in. 7099.-1860.

CARPET or CURTAIN of canvas, made up of several pieces joined together, and worked with coloured silks in cross-stitch. The pattern originally consisted of a sort of quatrefoil device in centre; around which were rectangular and other shapes symmetrically arranged. These forms are filled in with distorted floral and other motives. A border of two devices repeated surrounds the pattern. In one of the border-devices is to be traced a four-legged emblem (? a form of the swastika) set in an octagon. *Mongolian?* ?16th centy. 4 ft. 6 in. by 4 ft. 2½ in. Bought, 10l. 295.-1884.

CARPET of velvet and cloth of gold, figured with pattern of serpentine bands with pomegranate and leaf devices, with broad border of purple velvet, at each corner of which are the arms of Pope Leo XI. cut out of coloured silks, applied (*appliqué*) and outlined with gold thread stitched down. The centre is *Flemish*, 15th centy, the border *Italian*. Date 1605. L. 12 ft. 9 in., W. 11 ft. Bought, 50*l*. 142.-1869.

CARPET or "Sarandaz" of white cotton, worked with coloured silks chiefly in chain-stitch, with symmetrical flower pattern and border of leaf and blossom devices. *Persian*, 17th or 18th centy. L. 7 ft. 8 in., W. 5 ft. 6 in. Bought, 4*l*. 16*s*. 1276.-1874.

CARPET (oblong) of loosely-woven linen, embroidered in satin stitch with white silk. The border, of three bands containing geometric forms, surrounds a more or less symmetrical arrangement of formal shapes derived from flowers, birds, and human beings. *Persian*, 17th or 18th centy. 2 ft. 10 in. by 1 ft. 6 in. Bought, 1*l*. 2*s*. 781.-1876.

CARPET of loosely-woven linen, embroidered in satin stitch with white silk. The pattern consists of a border, of grouped squares crossed obliquely with drawn thread work, inclosing a central ground on which appear three geometric panels; at pointed head of this ground is a geometrical flower device. *Persian*, 17th or 18th centy. L. 2 ft. 4 in., W. 15½ in. Bought, 12*s*. 787.-1876.

CARPET of white cotton, embroidered with red and green silk in chain stitch with diaper pattern of floral sprigs. *Persian*, 17th or 18th centy. L. 2 ft., W. 1 ft. 10½ in. Bought, 6*s*. 789.-1876.

CARPET of claret-coloured cotton, embroidered with coloured silks in chain, long, and short stitches. The border (set between two narrow bands of continuous stem and blossom pattern), contains bunches of flowers repeated. The main ground, shaped towards the head, is diapered with scale forms, in each of which is a small leaf device. *Persian*, 17th or 18th centy. L. 3 ft. 4 in., W. 2 ft. 1 in. Bought, 1*l*. 12*s*. 788.-1876.

CARPET of white cotton, quilted with white silk in diaper of small squares and embroidered with red and green silks in chain stitch with slender stems, flower and fruit device, over the main ground. The border is made up of portions of similar design cut into narrow strips. *Persian*. 17th or 18th centy. L. 2 ft. 10½ in., W. 2 ft. 3 in. Bought, 1*l*. 5*s*. 813.-1876.

CARPET of buff-coloured cotton, embroidered with red, green, and other coloured silks, chiefly in short stem stitches with diaper pattern of little bunches of blossoms and leaves, and border of two strawberries and a blossom spray alternated and repeated, set between two narrow bands of continuous stem and floral device pattern. The upper end of the main ground is surmounted with a tulip or lotus form. *Persian*. 17th or 18th centy. L. 2 ft. 5½ in., W. 18 in. Bought, 18*s*. 838.-1876.

CARPET or COVER of patchwork, of grey, dark blue, and red cloths, outlined and worked over with coloured silks in chain stitch; lined with blue satin. Made at Resht. *Persian*. 18th centy. L. 7 ft. 7 in., W: 6 ft. 10 in. Bought, 6*l*. 855.-1876.

Pattern of the same kind of scheme as 851.-1877.

CARPET of dark blue velvet, with red velvet borders, embroidered with gold and silver threads and red silk, in close lying regular stitches (satin stitch), with a central scalloped diamond shape, filled in with formal floral scrolls; beyond it are similar scrolls. The inner border is made up of a broad band of scroll ornament, set between two narrower bands of blossom devices and double intertwining arrangement of scrolls. The outer border contains a series of repeated Cashmere shawl (palmette) ornaments. This carpet is edged with gold fringe, and lined with blue satin. *Persian*. 17th centy. L. 7 ft. 1 in., W. 4 ft. 8 in. Bought, 16*l*. 859.-1876.

This specimen is remarkable for sumptuous effect in the use of well-balanced and well-proportioned forms rendered in four colours, blue, gold and silver, and red.

CARPET of red cloth, with patchwork of coloured cloths; the various forms outlined and worked over with coloured silks in chain stitch. The central panel contains two harpies or women-headed birds, *vis-à-vis*, with fanciful

(? palm) tree between them, with spreading scroll branches. The principal band of the border is of white cloth with stem and blossom ornament flowing from each corner, at the lower side of which is a rayed face (? the sun of Persia). Along the red outside border are formal sprays of white star blossoms. Resht make. *Persian*. 18th centy. L. 6 ft. 2 in., W. 4 ft. 6 in. Bought, 5*l*.

2322.-1876.

This is an interesting specimen on account of the details used in the design. The harpies *vis-à-vis*, with palm tree between them, are a version of an Assyrian ornament dating from 800 B.C. See a roundel upon the sculptured robe of an Assyrian king in the British Museum, in which the same idea in arrangement prevails, with a group of two male figures, one on each side of a tree device. See also the device of two eagles with standard between them on a Jewish bronze coin, of Salonina wife of Gallienus (253-268 A.D.), from Cæsarea.

CARPET or COVER of linen gauze (over a lining of printed cotton), embroidered with white silk in satin stitches, with geometric pattern along the border, and drawn thread palmette or cypress devices on inside of border, and larger similar forms at each of the inner corners. *Persian*. 18th centy. 5 ft. by 2 ft. 7 in. Bought, 1*l*. 5*s*.

2347.-1876.

CARPET or COVER of coloured satins, embroidered with gold and silver thread couched flatly, and enriched with coloured silks worked in long stitch. The pattern consists of a central white panel containing an eight-petalled blossom; upon each petal is embroidered a floral device; above and below the large blossom are carnation devices. The central white panel is flanked by crimson bands, containing symmetrical arrangement of carnations and other blossoms and buds; beyond these is a grey border (narrow at sides and wider at each of the ends), upon which is a double stem ornament with silver and red blossoms set symmetrically about it. *Persian*. 17th or 18th centy. 3 ft. 6 in. by 2 ft. 2 in. Bought, 3*l*.

56.-1877.

CARPET (oblong) of crimson satin, embroidered with silk and gold thread laid and overstitched (couched), with men mounted on horseback carrying a hawk, attendants on foot carrying kids across their shoulders, and cypress trees interspersed amongst them; the groupings repeated in central ground, which is surrounded by a narrow band of double stems intertwined, upon parts of which

are floral devices set alternately with small seated figures; oblique bands of similar pattern lie across the outer border, and between them are cypresses and horsemen bearing hawks. The carpet is fringed all round. *Persian (Ispahan)*. Early 17th centy. 4 ft. 2 in. by 2 ft. 11 in. Bought, 40*l.* 479.-1882.

CARPET (BATH) of yellow satin, quilted over main ground with yellow silk in diaper pattern of diamond forms, upon which, embroidered with coloured silks, in short stitch chiefly, is a central pointed and scalloped panel containing geometric arrangement of fruits, blossoms, and fine stems. About the main ground are scattered floral sprays and semi-fish-birds, and a vase of flowers surmounted by two parrots (?). Along the border a continuous stem and blossom pattern set between two narrow borders. *Persian*. 17th or 18th centy. L. 4 ft. 3 in., W. 3 ft. 1 in. Bought, 2*l.* 15*s.* 503.-1874.

This is a good specimen. See similar devices in No. 807.-1876.

CARPET (BATH) of yellow satin, quilted with yellow silk in small squares, and embroidered in long, short, and chain stitches, with red and green silk, with flowers and birds in green and red silks. *Persian*. 17th or 18th centy. L. 4 ft. 1½ in., W. 3 ft. Bought, 3*l.* 10*s.* 784.-1876.

Pattern similar to that of No. 808.-1876.

CARPET (BATH) of yellow satin, quilted with green silk in diaper of scale pattern, and embroidered with coloured silks in long and short stitches, with a central star form containing a radiating group of blossoms and leaves; a segment, similar to one of this central device, at each of the corners of the carpet; the main ground powdered with repeated sprays of flowers and small birds; repeated larger floral sprays along the border. *Persian*. 17th or 18th centy. L. 4 ft. 1½ in., W. 3 ft. Bought, 3*l.* 10*s.* 783.-1876.

CARPET (BATH) of white cotton, quilted in white silk with diaper pattern of scale forms, and embroidered with green, red, and yellow silk in long, short, and chain stitch. *Persian*. 17th or 18th centy. L. 3 ft. 5½ in., W. 2 ft. 6½ in. Bought, 16*s.* 804.-1876.

Pattern similar in scheme to that of No. 808.-1876.

CARPET (BATH) of brown cotton, quilted with orange silk in diaper pattern of scale forms, and embroidered with red and green silks in short and chain stitches with border containing carnation sprigs repeated, and central star device, within which is a blossom form with cypress or palmette forms; sprays of carnations radiate about it. Similar forms occur in the corners of the main ground. *Persian*. 17th or 18th centy. L. 2 ft. 5 in., W. 22½ in. Bought, 18s. 806.-1876.

CARPET (BATH) of white cotton, quilted with white silk in diaper pattern of scale forms, embroidered in long, short, and chain stitches with red and green silks. In the centre is a pointed and curved eight-sided panel containing radiating arrangement of leaf and (?) fruit devices. Outside the panel are grotesque birds in pairs (*vis-à-vis*) and small vases of rose plants. The border consists of continuous stem and leaf devices. *Persian*. 17th or 18th centy. L. 3 ft. 2 in., W. 2 ft. 7½ in. Bought, 16s. 807.-1876.

CARPET (BATH) of white cotton, quilted with white silk in diaper of scale forms, and embroidered with red, green, and yellow silks in long, short, and chain stitches, with a border of repeated carnation sprays; in centre an eight-sided (curved or pointed) panel containing a star arrangement of tulip and carnation devices; the main ground of the carpet is scattered over with triple-blossom sprigs. *Persian*. 17th or 18th centy. L. 3 ft. 6 in., W. 2 ft. 9 in. Bought, 1l. 8s. 808.-1876.

See also 26.-1877.

CARPET (BATH) of yellow satin, quilted with yellow silk diaper pattern of scale forms, and embroidered with red and green silks, chiefly in chain stitch; silk fringes. *Persian*. 17th or 18th centy. L. 4 ft. 10½ in., W. 3 ft. 5 in. Bought, 4l. 850.-1876.

Pattern similar to that in 29.-1887.

CARPET (BATH) of yellow satin, quilted on main portion with red silk in a diaper pattern of scale forms, and embroidered with coloured silks in long, short, and chain stitches; with green silk fringe. *Persian*. 17th or 18th centy. L. 3 ft. 8 in., W. 3 ft. 1½ in. Bought, 2l. 8s. 851.-1876.

Pattern of same scheme as that of No. 808.-1876.

- CARPET (BATH) of cotton, embroidered with coloured silks in compact short and chain stitches. In centre a pointed and curved 12-sided panel containing a radiating arrangement of rose blossom, leaf, and other devices. Upon the main ground is a diapering of bunches of blue and red flowers. Similar bunches occur in the border between two narrow bands of small leaf and stem pattern. *Persian*. 17th or 18th centy. 4ft. 2 in. by 2 ft. 9 in. Bought, 3*l*. 25.-1877.
- CARPET (BATH) of cotton, quilted with white silk in diaper of scale forms, and embroidered with coloured silks, in long and short stitch and chain stitch, with border of leaf and blossom device; central panel of eight sides pointed or curved contains a symmetrical arrangement of flower motives; the main ground is scattered over with small sprays of carnation (?). The carpet is fringed with green silk. *Persian*. 17th or 18th centy. 3 ft. 8 in. by 2 ft. 9 in. Bought, 3*l*. 26.-1877.
- CARPET (BATH) of cotton, quilted with white silk in diaper of scale forms, and embroidered with flowers and birds in coloured silks long and short and chain stitches, and fringed with green. *Persian*. 17th or 18th centy. 3 ft. 8 in. by 2 ft. 11 in. Bought, 2*l*. 10s. 29.-1877.
- Similar in scheme of pattern to 26.-1877.
- CARPET (BATH) of green cotton, embroidered with orange and yellow silks in short and chain stitches with centre star-shaped panel containing a symmetrically arranged floral and leaf device; beyond this are birds and sprays of flowers. The border consists of sprays of flowers set between two narrow bands of continuous stem and blossom pattern. *Persian*. 17th or 18th centy. 2 ft. 7 in. by 21 in. Bought, 1*l*. 10s. 28.-1877.
- CARPET (BATH) of cotton, quilted, embroidered with flowers and birds in coloured silks, and fringed with green. *Persian*. 17th or 18th centy. 3 ft. by 2 ft. 6 in. Bought, 2*l*. 27.-1877.
- CARPET (BATH) of cotton, quilted and embroidered in chain stitch with flowers in coloured silks. *Persian*. 17th or 18th centy. 3 ft. 1 in. by 2 ft. 3 in. Bought, 2*l*. 30.-1877.



CARPET (PRAYER) of yellow satin, quilted in yellow silk and partly embroidered in chain, long, and short stitches with coloured silks. Bunches of flowers are scattered over main ground; a continuous stem with carnation and other blossoms forms the border to three sides. Unfinished. *Persian*. 17th or 18th centy. L. 2 ft. 9 in., W. 22 in. Bought, 1*l.* 2*s.* 782.-1876.

CARPET (PRAYER) of blue cotton, embroidered with coloured silks (red and yellow, &c.) in short and chain stitches. The borders on three sides contain vertical triple-blossomed carnation sprays. The main ground is scattered over sprigs of flowers. *Persian*. 17th or 18th centy. L. 2 ft. 8 $\frac{3}{4}$  in., W. 22 in. Bought, 12*s.* 786.-1876.

A coarse piece of work.

CARPET (PRAYER) of cotton, quilted with white silk with diaper of scale forms and embroidered with red and green silks in long, short, and chain stitches; a roundel containing inscription at head of main ground, with vertical bunches of carnations scattered over main ground; the border on three sides is of carnation blossom and leaf devices. *Persian*. 17th or 18th centy. L. 3 ft., W. 2 ft. Bought, 12*s.* 805.-1876.

See also 817.-1876.

CARPET (PRAYER) of white cotton, quilted in diaper of scale forms with white silk, and embroidered with red and green silks in long, short, and chain stitches with carnation sprigs on main ground and in border. In space about the pointed head of main ground are scattered small leaf devices; about the roundel, containing inscription, are four grotesque bird forms. *Persian*. 17th or 18th centy. L. 3 ft. 0 $\frac{3}{4}$  in., W. 2 ft. Bought, 1*l.* 8*s.* 809.-1876.

See also 811.-1876.

CARPET (PRAYER) of white cotton, quilted with white silk in diaper pattern of scale forms, embroidered with red and green silks in chain, long, and short stitches with tulip sprays scattered over main ground and bunches of carnations in border along three sides. A roundel containing inscription is at head of main ground, and about it are rude renderings of bird forms. *Persian*. 17th or 18th centy. L. 3 ft. 3 in., W. 23 $\frac{3}{4}$  in. Bought, 1*l.* 8*s.* 811.-1876.

See also remarks on 817.-1876.

CARPET (PRAYER) of cotton, quilted with white silk in diaper of trellis pattern, and embroidered with red and green silks in long, short, and chain stitches with pattern of flowers and inscription similar to 805.—1876. *Persian*. 17th or 18th centy. L. 3 ft. 3½ in., W. 2 ft. 1 in. Bought, 1l. 8s. 816.—1876.

CARPET (PRAYER) of yellow cotton, quilted with white thread in diaper pattern of scale forms, and embroidered in chain and short stitches with red and green silks with sprays of flower devices scattered over main portion, which is surrounded with a border of carnation sprays repeated. *Persian*. 17th or 18th centy. L. 3 ft. 5 in., W. 2 ft. 8½ in. Bought, 1l. 8s. 817.—1876.

In these prayer carpets the pointed form on the main ground indicates the end of the carpet which should be placed, when used by the devotee, in the direction of Mecca. A little roundel with inscription is introduced near the shaped point, and upon this the devotee places a small slab of earth on which to put his forehead when praying. The small sprays of flowers over the main ground are arranged vertically so as to lie in the direction of Mecca when the head of the carpet is placed to point towards that sacred place.

CARPET (PRAYER) of yellow silk, quilted with blue silk, and embroidered, chiefly in chain stitch, with flowers and an inscription. In red and green silks. *Persian*. 17th or 18th centy. L. 3 ft. 4½ in., W. 2 ft. 2½ in. Bought 2l. 818.—1876.

Similar in arrangement to No. 817.—1876.

CARPET (PRAYER) of white cotton, quilted with white silk in a repeating pattern or diaper of large and small intersecting circular forms, and embroidered with green, dark blue, and faded red silks in long, short, and chain stitches, with scrolling stem and blossom pattern in border, and in spandrels at each side of the shaped head on the main ground of carpet. *Persian*. 18th centy. L. 4 ft., W. 2 ft. 5 in. Bought, 1l. 16s. 820.—1876.

CARPET (PRAYER) of pale red satin, quilted with blue silk in diaper of trellis pattern, and embroidered with coloured silks in chain, long, and short stitches with repeated sprays of flowers, and borders on three sides of similar devices. *Persian*. 17th or 18th centy. L. 2 ft. 2 in., W. 19 in. Bought, 1l. 2s. 832.—1876.

CARPET (PRAYER) (for child's use) of blue satin, quilted with yellow silk in diaper pattern of scale forms, and embroidered in silks of green and red with carnation sprigs scattered over main ground, and continuous stem and leaf border. The roundel towards head of carpet is worked with gold thread (laid) or stitched down and worked over in black silk with inscription. *Persian*. 17th or 18th centy. L.  $20\frac{1}{4}$  in., W. 13 in. Bought, 12s. 833.-1876.

CARPET (PRAYER) of red satin, quilted with red silk in trellis diaper, and embroidered in long and short stitches with coloured silks in repeated carnation sprays scattered over main ground, and border of continuous stem with leaf devices. A roundel with inscription is at head of inner ground. *Persian*. 17th or 18th centy. L. 2 ft.  $3\frac{1}{2}$  in., W.  $20\frac{3}{4}$  in. Bought, 1l. 2s. 834.-1876.

CARPET (PRAYER) (for a child) of blue cotton, quilted with yellow silk in trellis pattern, and embroidered in short, long, and chain stitches with red, green, and yellow silks in pattern of sprays of flowers scattered over main ground, and continuous stem and leaf border on three sides. Roundel with inscription towards head of carpet. *Persian*. 18th centy. L. 23 in., W.  $16\frac{1}{2}$  in. Bought, 6s. 835.-1876.

CARPET of dark green cotton, quilted about a central star-shaped and floral device, and border of similar floral devices, embroidered chiefly with red, yellow, and green silks in chain stitch, lined with printed cotton, "Kalemkar." *Persian*. 18th centy. 5 ft.  $2\frac{1}{2}$  in. by 3 ft.  $4\frac{1}{2}$  in. Bought, 2l. 5s. 411.-1884.

CARPET (for woman's use in praying) of cotton, with embroidery of satin stitch in white silk and drawn thread-work with tapestry stitch. The ornament is composed chiefly of alternation of squares with the satin stitch embroidery, and squares or grills of the drawn thread-work. *Persian*. 18th centy.  $20\frac{1}{2}$  in. by  $14\frac{1}{2}$  in. Bought, 1l. 5s. 2362.-1876.

This drawn thread-work is similar to that to be seen in Greek and Italian, as well as in Norwegian work of kindred character.

CARPET (for woman's use in praying) of loosely-woven linen, embroidered in satin stitch with white silk; with

border of geometric forms and various formal tree and other devices in centre ground. *Persian*. 18th centy. 18½ in. by 13 in. Bought, 12s. 2368.-1876.

CARPET (for woman's use in praying) of white cotton, worked in satin and short stitches with silver thread; lined at back with printed cotton. On main ground is a pentagonal form inclosing two pillar (?) forms flanking an oblong. Below an occasional geometric flower motive. *Persian*. 18th centy. 20¼ in. by 15 in. Bought, 2*l*. 2395.-1876.

CARPET (for woman's use in praying) of loosely-woven flax, embroidered with white silk in short and satin stitches with small triangular devices closely arranged in a border, and about the central panel, where there is a sort of tree form; lined with cotton print. *Persian*. 18th centy. 2 ft. 5½ in. by 16¾ in. Bought, 2*l*. 2396.-1876.

CARPET (for woman's use in praying) of cotton, embroidered in white silk with tapestry stitch in the borders, inclosing drawn thread (grill) devices composed of intersecting crosses and spot pattern. *Persian*. 18th centy. 2 ft. 2½ in. by 20 in. Bought, 2*l*. 2401.-1876.

CARPET (PRAYER) of white satin, quilted with white silk in diaper pattern of intersecting circles, and embroidered in chain and long stitch with coloured silks; on the main ground sparsely strewn and symmetrically arranged bunches of flowers and leaf devices; the border contains three bands of slender and continuous stem and leaf pattern. *Persian*. 17th or 18th centy. 4 ft. 8 in. by 2 ft. 11 in. Bought, 3*l*. 14.-1877.

This is a good specimen of design and work.

CARPET (PRAYER) of yellow satin, quilted over main ground with green silk in diaper of scale forms, and embroidered with bright coloured silks in long, short, and chain stitches. The border, of rose, cornflower, and carnation blossoms, alternately arranged on fine stems, intermingled with leaves and buds, is set between two narrow bands of small blossom leaf and bud devices. At the corners are vases with bunches of small flowers. About the shaped head of main ground is a leaf trellis pattern with

small carnation and cornflower blossoms interspersed; over mainground are, symmetrically scattered, vertical sprays of carnations and cornflowers. An inscription in roundel at pointed head. *Persian*. Late 17th or early 18th centy. 4 ft. 4 in. by 3 ft. Bought, 5*l*. 15.-1877.

This is a good specimen.

CARPET (PRAYER) of blue satin, quilted with yellow silk in diaper of diamond shapes, embroidered with coloured silks in chain and long and short stitches, with vertical sprigs of carnation, scattered over main ground, and border to three sides, of blossom and leaf ornament; fringed with green. *Persian*. 17th or 18th centy. 3 ft. 7 in. by 2 ft. 5 in. Bought, 3*l*. 16.-1877.

See also 817.-1876.

CARPET (PRAYER) (for a child) of light mulberry-coloured satin, quilted upon canvas, chiefly with yellow silk in scale diaper. Small bunches of carnation flowers, worked with coloured silks in chain stitch, are symmetrically scattered over the mainground and upon the border of the three sides. *Persian*. 17th or 18th centy. 2 ft. 5 in. by 18½ in. Bought, 1*l*. 5*s*. 20.-1877.

CARPET (PRAYER) of white cotton, quilted in white silk with diaper pattern of scale forms, and embroidered with sprigs and flowers in coloured silks (chain and short stitches), and edged with green. Inscribed and dated A. H. 1057 (A.D. 1647). *Persian*. 17th centy. 3 ft. 9 in. by 2 ft. 6 in. Bought, 3*l*. 10*s*. 21.-1877.

Same character of pattern as 817.-1876.


CARPET (PRAYER) of cotton, quilted on main ground and border with scale diaper pattern in yellow silk, and embroidered, in long and short stitches, with coloured silks, and edged with green fringe. Over the main ground are scattered, in symmetrical order, little bunches of flowers. An inscription appears on the small roundel where the devotee places his forehead. About the circular panel are birds (see also 807.-1876). The pattern on border is of fine stem forms and sprays of blossoms and leaves. *Persian*. 17th or 18th centy. 3 ft. by 2 ft. 3 in. Bought, 3*l*. 22.-1877

CARPET (PRAYER) of white cotton, quilted with white silk in diaper of scale forms, and embroidered with coloured silks in chain stitch with sprigs of carnations, symmetrically arranged over ground, bordered on three sides. *Persian*. 17th or 18th centy. 3 ft. by 2 ft. Bought, 1l. 10s. 23.-1877.

CARPET (PRAYER) (for a woman's use) of loosely-woven flax, embroidered with white silk in satin stitches with a border of triangular and square forms about the main ground, which is diapered with diamond forms. *Persian*. 17th or 18th centy. 2 ft. 8 in. by 21 in. Bought, 7s. 1060.-1883.

CARPET (PRAYER) of cotton, embroidered with coloured silks in chain stitch and long and short stitches with a border, along three sides, of continuous stem pattern with leaves, roses, and floral devices; upon the ground are tulip sprigs arranged in parallel rows. *Persian*. 17th or 18th centy. 3 ft. 6 in. by 2 ft. Bought, 1l. 5s. 729.-1884.

CARPET OR COVER of white worsted tapestry-made fabric, embroidered with red, blue, and yellow worsteds in running stitches. In the centre is a cross flanked by lambs bearing flags ("Agnus Dei"). Filling up the space above and below them are four vases containing angular-branched lily-plant devices (Lily of the Virgin). The border is of repeated diamond shapes, in which are birds in pairs, inverted or *vis-à-vis*, lily devices or stars. *Italian (Abruzzi)*. 18th centy. 7 ft. 2 in. by 4 ft. 10 in. Bought, 1l. 10s. 556.-1884.

CARPET OR COVER of striped coloured worsted tapestry-made fabric, embroidered with worsteds in running stitch, in bands and compartments with angular forms arranged symmetrically, amongst which are devices based on bird and floral forms. In the borders to the large diamond forms at each end occur swastikas or gamma-dions () *Italian (Abruzzi)*. 18th centy. 6 ft. 10 in. by 2 ft. 1 in. Bought, 1l. 2s. 557.-1884.

CARPET OR COVER of striped coloured worsted tapestry-made fabric, embroidered with worsteds in running stitch in bands and compartments containing trellis, diamond patterns, and double-headed eagles; bordered on two

sides with branched vertical stem device. *Italian (Abruzzi)*. 18th centy. 7 ft. 2 in. by 2 ft. 2 in. Bought, 1l. 2s. 558.—1884.

CARPET (PRAYER) of red baize, with raised embroidery done with bunches of thread, over-stitched with yellow silk and gold thread. The pattern of the border consists of repeated groups of large circular blossoms, surrounded by leaf scrolls ending in a small five-petalled flower. Devices of these leaf scrolls, with flower, are arranged in diaperings over the ground of carpet, in centre of which is a vase shape with band of small floral devices, reaching to the junction of the two ornamental spandrels above it. *Turco-Syrian*. Early 19th centy. L. 5 ft. 10 in., W. 3 ft. 5 in. Bought, 4l. 648.—1877.

CARPET of black velvet, embroidered with gold and silver threads, which are worked over strings laid down to mark out the pattern; this is composed of a vase with a fanciful long and scroll-stemmed flowering plant, surmounted by a pair of hands and an inscription; a border of repeated fancifully-shaped diamonds inclosing floral devices surrounds the main ground. Portions of the devices are couched in gold and silver thread, and other parts are similarly filled in with coloured silks. *Persian (Ispahan)*. 19th centy. L. 5 ft., W. 3 ft. 4 in. Bought, 5l. 1280.—1874.

This sort of carpet is called "Sejjiadeh." It is of the same class of work as the Russian specimen No. 1606.—1869.

CARPET. "Sarandaz." Embroidered in very small tent or short stitches (after the manner of Cashmere shawl work) with fine coloured woollen threads upon a twill, with cypress device or shawl pattern. *Persian (Yezd)*. 19th centy. L. 7 ft. 8 $\frac{3}{4}$  in., W. 6 ft. 2 $\frac{1}{2}$  in. Bought, 6l. 1060.—1875.

CARPET or HANGING. Patchwork of various coloured cloths; the shapes of which are outlined with cords and with coloured silks in chain stitch. The ground is covered with alternated vermilion and buff-coloured scalloped diamond shapes, edged with yellow and filled in with symmetrical arrangements of flower motives. Beyond, is a border of one large band, set between two narrower ones, and filled in with scroll and intertwisting

flower and leaf motives ; the stem throughout of light yellow silk in chain stitch. Made at Resht in 1850. *Persian*. 6 ft. 4 in. by 4 ft. 7½ in. Bought, 9*l*.

84.-1877.

CARPET or COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. The central white ground, covered with symmetrical distribution of green stems and red and blue flowers, contains a pointed and indented blue panel with white, orange, and red flower pattern upon it. This sort of colouring and pattern repeated at corners of the central ground, which is bordered by broad band set between two narrow bands, filled with repetitions of groups of flower and stem devices. An outer band of red cloth has a repeating tassel motive worked in white silk, chain stitch. Made at Resht. *Persian*. 1876. L. 7 ft. 8 in., W. 5 ft. 2 in. Given by H.I.M. the Shah of Persia. 851.-1877.

CARPET or COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. The central buff-coloured ground, covered with chrysanthemum and large white petalled flowers and green stems, contains a pointed and indented blue panel with floral forms on it ; at corners are corresponding devices. The outer broad white border, set between two smaller ones, has repeated groups of blossom and four-leafed figures in red, intermixed with tendril scrolls in green and blue ; the outside border of red cloth with repeating pendent tassel motive, worked in white silk chain stitch. Made at Resht. *Persian*. 1876. L. 7 ft. 9 in., W. 5 ft. 2 in. Given by H.I.M. the Shah of Persia.

852.-1877.

CARPET or COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. Made at Resht. *Persian*. 1876. L. 7 ft. 7 in., W. 5 ft. 1 in. Given by H.I.M. the Shah of Persia.

859.-1877.

Arrangement of patterns in borders and inner ground similar to that in Nos. 851 and 852.-1877.

CARPET or COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch, with white shaped panel set in centre of red ground



with white corners and four borders of various widths all scattered over with balanced arrangements of stem and blossom motives. The outer border consists of the hanging tassels pattern with floral embroidery in coloured silk. Made at Resht. *Persian*. 1876. L. 7 ft. 8 in., W. 5 ft. Given by H.I.M. the Shah of Persia. 860.—1877.

See also 852.—1877.

CARPET or COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch. The pattern consists of an indented pointed oval shape filled with stem ornament and flower devices in centre, about which is a blue ground with balanced distribution of red and white blossom devices and scrolling stems. The border consists of three different-sized bands of ornament, beyond which, all round the cover, is red cloth with the tassel ornaments done in white and yellow. Made at Resht. *Persian*. 1876. L. 6 ft. 8 in., W. 5 ft. 4 in. Given by H.I.M. the Shah of Persia. 862.—1877.

CARPET or COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. Made at Resht. *Persian*. 1876. L. 7 ft. 8 in., W. 5 ft. 2 in. Given by H.I.M. the Shah of Persia. 863.—1877.

Arrangement of pattern similar to that of No. 852.—1877, but different in colour.

CARPET? or hanging for a niche, of cotton, embroidered, in chain stitch, with coloured silks. In the centre is represented a niche, under which is a tazza with fruit and a small vase containing plant in blossom. The border is of scrolling stem, leaf, and blossom pattern. Lined with printed cotton. *Persian*. 18th or 19th centy. 3 ft. 5 in. by 2 ft. 3 in. Bought, 2*l.* 10*s.* 957.—1886.

---

### CASKETS, &c.

CASKET or box of wood, covered with partially padded embroidery on canvas of gold threads, whipped round with fine coloured silks, parts outlined with cords stitched down, some of the faces and hands worked

with silks in short and long stitches; representing, in compartments on the lid, occupations characteristic of the seasons, such as sowing, pressing grapes, killing pigs, and baking; along the sides, tree pruning, a man sitting over the fire, a woman presenting a sprig of flowers to a man, cutting a wheatfield, sheep-shearing. The names of the months are worked under some compartments, as "Mai, Jun, Julet." *French*. 16th centy. L.  $14\frac{3}{4}$  in., W.  $12\frac{1}{2}$  in., H.  $6\frac{1}{4}$  in. 44*l*. 228.-1870.

The figure designs are noticeable.

CASKET, probably a case for a missal, covered with crimson velvet and embroidered in arabesque scroll and leaf-blossom pattern, with gold thread raised in portions. *Italian or Spanish*. About 1540. H. 4 in., L.  $9\frac{1}{4}$  in., W.  $6\frac{1}{2}$  in. 1*l*. 12*s*. 247.-1864.

CASKET. The front of red satin, embroidered with gold and silver threads (laid and couched), gold cord and silver gimp; four tulips at ends of diagonal stems grouped towards centre, about which is a cross, intermixed with acanthus-leaved scroll and other devices. The sides and four shaped panels for top similarly embroidered. ? *Spanish*. 16th centy. L.  $11\frac{1}{2}$  in., W.  $9\frac{1}{2}$  in. Bought, 2*l*. 194 to 194*c*.-1869.

CASKET (panel of), of fine canvas, worked in tent stitch with silver thread and coloured silks in an arrangement of blossoms and leaves. Coarse linen and silver thread with flowers. *English*. 17th centy.  $5\frac{1}{2}$  in. by 3 in. Bought, 8*s*. 1019.-1877.

CASKET (trimmings for) of white silk, mounted on paper. The first panel, with angel over stag, and Ishmael lying before the kneeling Hagar, with well at back and lion in foreground, is worked in the flat parts with coloured silks in feather stitch, outlined with black thread. The stag is of close cross stitch fastened to a padding; the detached leaves of the tree close at hand are worked with coloured threads in needle-point lace stitch, outlined with wire. Hagar's dress is of netted work in coloured thread fastened to a padding. Her hair is worked in silk gimp stuck down to the silk underneath it. The trunk of the tree overshadowing well is worked with coloured silks in a series of close knotted stitches.

The bank upon which it stands is worked in a mixture of cross and cushion stitches. These various raised details were made separately and then applied (*appliqué*) to the white silk. Similar and more elaborate work occurs in the remaining panels, in which are grotesquely represented a king and queen, whose dresses are partly worked in needle-point lace stitches, with attendants; the Sacrifice of Isaac; a gentleman saluting a lady; with small panels containing birds, animals, and flowers. *English*. 17th centy. Largest piece,  $12\frac{1}{2}$  in. by  $8\frac{3}{4}$  in. Bought, 5*l*. 851 to 851*f*.—1873.

See also similar specimens Nos. 1070.—1870 and 308.—1880. The raised portions of this class of work are called “stamp” or “stump” work.

CASKET of wood, covered with white satin, embroidered in panels at top, front, back, and sides with coloured silks and gimps in various stitches, flat and upon raised portions (stump work), with a medallion containing portrait of a lady bearing three stems of wheat ears and a bunch of grapes; fanciful birds in corners about the medallion top; on front, the two doors are worked with a queen holding a sceptre, and a lady; and on back and at sides with representations of Narcissus, Venus, and Adonis, and Apollo and Daphne. The panels are bordered with satin gimp and white silk lace. The inside is fitted with a mirror, three bottles, and writing apparatus. Lock and key. *English*. About 1650. H.  $9\frac{1}{2}$  in., L.  $14\frac{1}{2}$  in., W.  $12\frac{1}{2}$  in. Bought, 10*l*.

1070.—1873.

See also 851 and 851*f*.—1873.

CASKET or BOX, with movable lid, of card, covered with canvas, upon which is embroidery with floss silk, in long and short stitches, of grotesque landscapes, figures of ladies, cavaliers, labourers, and attendants; each panel of the embroidery having allusion to occupations connected with seasons of the year, such as apple-gathering, wheat-gathering, fishing, &c. *English*. About 1640. H.  $4\frac{1}{2}$  in., L. 11 in., W.  $9\frac{1}{2}$  in. Bought (Robinson coll<sup>n</sup>).

307.—1880.

CASKET or BOX of wood, covered with pink satin, embroidered in coloured silks in long and short stitches and gold and silver threads laid flatly and couched; with compartments, separated by silk gimp and gold

thread lace, filled with vases and balanced arrangements of flowers upon lower part. A shield surmounted by helmet and black eagle, flower ornament, &c. upon the lid. The satin is strewn over with spangles. *German?* 17th centy. H. 16 in., W. 16 in. 4*l.* 17.-1869.

CASKET or BOX of wood, covered with green satin embroidered in coloured silks in long and short stitches and gold thread laid flatly, and in parts couched, with compartments separated by braids and filled with floral ornament (tulip, carnation, rose bud, and other motives, small birds and butterflies); in front is an armorial shield, above which, on the lid, is the remains of crowned eagle. The satin is strewn over with spangles. *German?* 17th centy. H. 17 in., W. 16½ in. 4*l.* 18.-1869.

CASKET or BOX, covered and lined with red silk, upon which are mounted two whitelinen bands embroidered with red silk in cross and short stitches and gold thread in chain stitch, with pattern of hexagonal panels containing a sort of leafy cross device. Between these two bands is an insertion of gold thread lace in a trellis pattern. ?*Italian.* 17th centy. 8½ in. by 7½ in., 1¾ ins. deep. 5958.-1859.

This box was used for keeping the linen corporals used at mass, in the vestry. Inside, it is partly lined in green; on the lid a rude print of the Crucifixion, daubed with colour, has been fixed.

CASKET, covered with red velvet embroidered with gold and silver threads and coloured silks, couched\*; the pattern consists of balanced arrangements of birds; *vis-a-vis*, with tulip and blossom devices between them, the various groups marked by outlining stems and narrow bands. *Persian (Teheran).* 19th centy. H. 4½ in., L. 12½ in., W. 7½ in. Bought, 9*s.* 1292.-1874.

Similar character of embroidery to be seen in Nos. 1003 to 1006.-1869, and No. 1286.-1874 (Ispahan work).

CASKET or COFFER of wood, covered with canvas embroidered with pattern of flowers, leaves, scroll, and strap work with coloured silks in long and short stitches, and silver thread; portions are raised and worked with gold and silver gimp and tinsel. The lid is

arched. The sides are studded with brass nails, and there are brass handles. *Spanish*. 17th centy. H. 15 in., L. 2 ft.  $1\frac{1}{2}$  in., W.  $13\frac{1}{4}$  in. Bought, 10l. 1007.-1873.

## CASES.

CASE (DRESSING) of wood (with internal fittings), covered with canvas, upon which is embroidery, with floss silk in long and short stitches, partly of raised padded work, also of coloured silk gimp work (see also 8571.-1873) grotesquely representing Jacob's dream and other scenes, with groups of figures. *English*. About 1640. H. 7 in., L.  $11\frac{1}{4}$  in., W.  $9\frac{1}{2}$  in. Bought (Robinson colln). 308.-1880.

CASE (folding), of white silk, embroidered in gold and silver threads, gimps, and tinsel, coloured spangles, and silk cords stitched down to the white silk. On the shaped flap and larger panel is an eagle with spread wings above a royal coronet which surmounts a shield, charged with various bearings, upon a mantle, and edged with waved ornament, at lower parts of which are lions and castles. On the smaller panel is a basket with two long stemmed tulip and pomegranate devices, inclosed with curved shapes; heart devices at corners. ? *Spanish*. 17th centy.  $12\frac{3}{4}$  in. by  $6\frac{5}{8}$  in. 4l. 527.-1869.

CASE or BOX, to contain a book (probably of devotion), covered with light blue satin, embroidered with gold thread in satin stitch for leaves, and gold gimp for blossoms and tendrils. On the cover are embroidered in relief, with coloured silks and gold and silver threads, the armorial shields of Tuscany and Parma within a mantle, surmounted by the Grand Ducal crown. On the corners are modelled acanthus and scroll ornaments, worked on canvas and cardboard with gold threads, cord, and tinsel. *Italian*. 18th centy. H.  $2\frac{1}{4}$  in., L.  $9\frac{1}{2}$  in., W. 8 in. 10l. 139.-1865.

CASE (for a fan), covered with white silk, embroidered chiefly in chain stitch with gold thread and coloured silks, with repetitions of small and larger quatrefoil shapes, in the centres of which are Chinese inscriptions or sprays

of flowers or gammadions (swastikas); two pink glass buttons are attached by a loop at the top. *Chinese*.  
L. 12½ in. Bought, 10s. 256.-1866.

---

### CHALICE COVERS OR VEILS.

**CHALICE COVER** of white silk, embroidered in long and short stitches with coloured silks, and with gold thread, stitched down, and in parts raised upon padding. In the centre is a figure of Christ; above, below, and on each side of Him, figures of the four Evangelists; at the corners balanced sprays of floral forms (carnations, roses, &c.). This is surrounded by a border; at each of its four corners a roundel with figures of four fathers of the Roman Church. Between them are panels containing figures of the four great Prophets, flanked by balanced and repeated groups of floral scrolls with birds interspersed. The fringe is gold threads twisted and plaited into dentated shapes. *North Italian*. 16th centy. 2 ft. 3 in. square. 7l. 192.-1869.

**CHALICE VEIL** of crimson silk, embroidered in satin stitch with white, yellow, green, and other coloured silks. In the centre an ornamented roundel containing letters "I.H.S." Certain of the details, as in the border, are outlined with a twisted cord. Large repeating conventional curved shapes, with blossoms appearing on their openings, form the ornaments of the border, which is set between two lines on each side of it. *Italian*. 16th centy. 2 ft. 2½ in. by 2 ft. 1½ in. Bought, 3l. 1145-1877.

**CHALICE VEIL** of yellow silk, embroidered with ornaments done separately in gold thread in chain and short stitches, and applied (*appliqué*) to the ground. In the centre, surrounded by twisting angular lines between small floral and leafy details, the letters "I.H.S." The border consists of repeating groups of ornamental S shapes placed on each side of a decorated column. *Spanish*. 16th centy. 23 in. square. Bought, 3l. 1146-1877.

---

## CHAIR BACKS, COVERS, &amp;c.

CHAIR COVER (for back of seat), made up of eight squares of dark violet coarse cloth, on which, embroidered in outline with strips of leather (formerly gilt), stitched down, with remains of irregular long stitch work, in coloured silk, are symmetrically arranged flower-bearing branches, shaped to wreaths, in the centre of which are armorial shields cut out of coloured cloths and applied (*appliqué*). *North German*. 15th centy. 7 ft. 8 in. by 4 ft. 1 in. Bought (Bock coll<sup>n</sup>). 8706-1863.

See also 1370.-1864 and 1338.-1864.

Dr. Bock states that this was originally used for the backs of choir seats, and came from Hildesheim.

CHAIR COVER of red velvet, with balanced scroll pattern cut out of yellow satinet or brocatelle, and applied (*appliqué*), the outlines being marked with red and yellow silk gimp, stitched down. *Italian*. Late 16th centy. 2 ft. 4½ in. by 2 ft. 2 in. Bought. 840.-1847.

CHAIR-SEAT COVERS (7) of yellow satin, embroidered in coloured silk laid (couched) flatly, with pattern, outlined with black silk cord or gimp, of birds, flowers, and leafy scrolls, arranged symmetrically about an ornamental panel of padded couched yellow silk cord. *French*. Late 17th centy. 2 ft. 7 in. by 1 ft. 10 in. Bought (Soulages coll<sup>n</sup>), 1l. 15s. 5670 to 5676-1859.

Compare with somewhat similar style of pattern and work shown in 289 to 289c.-1870.

CHAIR BACK of canvas, embroidered in feather stitches and various coloured silks with balanced perpendicular pattern of floral scrolls, parts of which are worked in gold thread "couched"; the ground is of silver thread diapered with zigzag lines of small stitches. ?*Spanish* or *Venetian*. 17th centy. L. 22 in., W. 16 in. Bought, 3l. 18s. 6d. 328.-1885.

CHAIR BACK of white silk, with ornamented frame worked in gold thread and tinsel, intertwined with flowers and leaves worked with coloured silks in feather stitch. *Italian*. Late 18th centy. 22½ in. by 15 in. Bought, 1l. 10s. 1157.-1877.

This class of work was made at the same time in England and France.

## CORPORALS.

CORPORAL of white linen, embroidered with faded red silk in satin stitch, and silver thread; in the middle a panel containing diamond-shaped ornament, surrounded by border with "Vnto Gód gif pris." At the outer corners of this panel small formal birds. The outer border contains the words "O Lord consider mi disires, and " vith sped som pete tak, mi sin defac mi falt redres, " Lord for thi great m̄ (mercy) sak." Between the words small cross, star, and heart-shaped ornaments. *English*. ? 15th centy. 19 in. by 18 in. Given by the Rev. Daniel Haigh. 1415.-1874.

CORPORAL? (part of) of linen with pattern of roundels, containing the lamb with the cross (Agnus Dei), and eagle (St. John), and leafy scrolls, done in thick black silk stitched down, with rude and open long stitch embroidery in light coloured silks between the black outlines. *German*. ? 15th centy. Square, W. 13 in. Bought (Bock coll<sup>n</sup>). 1338.-1864.

The roundel containing the lamb and cross was originally the centre of the cover; the corners each having a roundel with an evangelist's symbol. This scheme of pattern occurs in the white embroidered linen No. 4457.-1858.

CORPORAL or CLOTH (for an Oratory) of fine linen, embroidered with coloured silks in chain stitch. In the centre "I.H.S." in red gothic letters, within a thorn-like wreath in green, about which are sprigs of flowers; along the edge of the cloth is narrow twisted and plaited white thread lace. *Flemish*. 16th centy. 2 ft. 6 in. by 1 ft. 10 in. Bought (Bock coll<sup>n</sup>). 8677.-1863.

CORPORAL or NAPKIN (for liturgic use) of linen, embroidered with coloured (faded) silks in stem and short stitches, with border of intertwisting stems, between which are formal blossoms. At the corners within the border are corresponding ornaments placed along the diagonals of the napkin. *German*. End of the 16th centy. 2 ft.  $\frac{1}{2}$  in. by 1 ft. 11 in. Bought (Bock coll<sup>n</sup>). 8691.-1863.

Dr. Bock says that such napkins were frequently embroidered by brides, who presented them to the priests officiating at their marriage. Many are to be met with in churches in Suabia and Alsace.



CORPORAL of linen, with a border ( $2\frac{1}{2}$  in. broad) of centre angular stem, on each side of which are leaf forms embroidered in satin, cross, and short stitches, with straw coloured, blue, and white silks (same back and front). *Italian or German*. 16th centy. 22 in. by 21 in. Bought (Bock col<sup>n</sup>). 8329.—1863.

CORPORAL? or CHALICE VEIL of canvas, embroidered with coloured silks in short and tent stitches, with a border of repeated conventional ornaments about a spotted ground, in centre of which and at corners are squares inclosing debased blossom forms, fringed. Acquired in Crete. *Turco-Syrian*. 16th or 17th centy.  $12\frac{1}{4}$  in. by 10 in. Bought (1907 to 2066, 250*l.*). 2020.—1876.

CORPORAL or VEIL of linen, embroidered with border of red silk in cross stitch, the details of pattern left in the linen. In centre an irregular octagonal device of similar work, with cross and lion motives, and combined cross and square device at each corner of linen ground. ? *Turco-Greek or Italian*. 17th century. L. 1 ft.  $7\frac{1}{2}$  in., W. 1 ft. 6 in. Bought (Nos. 511 to 511*d*), 4*l.* 511.—1872.

This specimen was mounted with No. 511*d* into an altar cloth purchased in Spain. Compare with 549.—1884.

CORPORAL? or CHALICE COVER (oblong) of loosely woven flax, embroidered in long, short, stem, and twisted stitches with coloured silks and gold thread; in the centre St. Peter is represented standing at the gate of Heaven; the border contains repeated sprays of rose, carnation, and smaller blossom motives. Acquired in Crete. *Turco-Syrian*. 17th centy. 2 ft.  $7\frac{1}{2}$  in. by  $19\frac{1}{2}$  in. Bought (1907 to 2066, 250*l.*). 2029.—1876.

---

## COVERS.

COVER for a crozier or "Sudarium," of loosely woven linen, with a band of canvas embroidered with coloured silks in satin stitch in a pattern of crosses and interlacing rectangular forms. At top a circular-headed cap,  $4\frac{3}{4}$  in. by 4 in., worked with coloured silks in short stitch with a diapering, on one side *lozengy*, on the other *checky*, ground crimson and filled in with the gammadion,

or ylfot; sewn to the cap are gold and silken cords of various colours. *German*. Late 14th centy. 2 ft. 10 in. by 6 ft. Bought (Bock coll<sup>n</sup>). 8279.-1863.

This specimen came from the Cathedral of Halberstadt, in Saxony. See also 8662.-1863. An account of this article is given in the "Church of Our Fathers," t. ii. p. 210. Dr. Bock has given a figure of the present one in his "Geschichte der Liturgischen Gewänder des Mittelalters," 4 Lieferung, pl. xiv. fig. i.

COVER for crozier, of linen, ornamented with two narrow perpendicular strips of embroidery with coloured silks in tent (or cushion) stitch, with repeating pattern of lozenge shapes. At top a cap-shaped piece of green raised velvet, figured with a bird like a peacock, perched just by a well (see similar motive in woven specimens from Lucca or Palermo of the 14th centy). At each corner of this cap is a small parti-coloured tassel, and, at the top, the short narrow loop by which it hung from the upper part of the crozier-staff. *German*. 15th centy. 2 ft. 2½ in. by 1 ft. 8½ in. Bought (Bock coll<sup>n</sup>). 8662.-1863.

Canon Rock considers that this was used to cover a crozier. Canon Bock, however, says it was used to cover the right arm when carrying a candle in a procession, or when carrying the "Viaticum" to a sick person. Both authorities agree that such articles are of rarity and peculiar to North Germany. This specimen came from the church of St. Mary, Dantzig. See also 8279.-1863.

COVER or HANGING of coarse linen, covered with a repeated pattern of interchanging, curved, and pointed forms (Saracenic in character), which are filled in with rude key patterns and interlaced squares and diamonds. These are worked by means of small pleats in the linen stitched on each side so as to give an effect similar to that of cord stitched upon the surface of the material. ? *German*. 15th centy. Bought (Bock coll<sup>n</sup>). 8635a.-1863.

This piece came from the back of specimen No. 8635.-1863, which is of different pattern and embroidery. It seems likely that this is a rude adaptation of the pattern of a velvet or woven silk hanging such as was made in the East and in Italy in the 15th century.

COVER (for cushion) of brown silk, embroidered in short and chain stitches with coloured silks. The pattern consists of a formal wreath of green leaves encircling two armorial shields, in centre with long stem and floral devices springing on each side from the top and

bottom of the wreath and filling the ground, which is surrounded by a border of scroll stem ornament with floral devices. *German*. Late 16th centy. 3 ft. by 2 ft. 5 in. Bought, 4*l*. 4646.-1859.

Of the two shields the first is party per fess *azure* and *sable*, a griffin rampart *or* holding three ears of wheat; the shield itself surmounted by a helmet closed, having green mantlings and crested with a ducal coronet out of which issues a demi-griffin rampart holding three ears of wheat *or*. The second shield is party per fess *sable* and *or*, a lion rampart *or* noued, and langued *gules*, counterchanged *or* and *sable*, surmounted by a closed helmet with green mantlings, and crested with a demy-lion rampant *or*, langued *gules* issuing from a wreath *sable* and *or* (now faded). (See also 4644.-1859.)

COVER of white satin, with balanced arrangement of grotesque male and female figures, birds, dragons, ships, and flowers, cut out of coloured silks, brocades, and printed silks applied (*appliqué*), and stitched on edges and upon them in stem stitches with coloured silks and gold and silver thread. *Dutch* or *English*. L. 2 ft. 10½ in., W. 4 ft. Bought, 4*l*. 1425.-1871.

COVER or "PALE," for the communion paten, of white satin, with gold thread couchings, coloured silk, and silver thread embroidery worked in long and short stitches. The ornamental scheme consists of a central panel displaying the Annunciation; beyond, in each corner, is a rose with head of saint in the middle, between the roses are conventional lilies (?) These floral devices are connected by scrolls terminating in strawberries grouped in a radiating way around the centre panel. *Italian*. Early 17th centy. 10½ in. square. Bought (with 545 to 576, 150*l*). 559.-1875

See somewhat similar work in Nos. 226.-1876 and 227.-1876.

COVER of pale blue satin, embroidered with two crayfish chiefly in twisted crimson silk, laid and over-worked in parts with satin stitch. Red crêpe at back, and blue silk tassels. *Japanese*. 19th centy. 2 ft. 6 in. by 2 ft. 3 in. Bought, 6*l*. 81.-1884.

For throwing over the dinner-service of a daimio.

COVER of red crêpe, embroidered chiefly in gold threads and coloured silk cords, laid with a chimerical turtle with dragon claws, which, with the head, are worked in

satin stitch with green floss silk. *Japanese*. 19th centy.  
2 ft. 6 in. by 2 ft. 3½ in. Bought, 2*l.* 10*s.* 85.-1884.

For throwing over the dinner-service of a daimio.

COVER of pale blue satin, with two crayfish, one worked with red floss silk in long stitches for body, held down by occasional yellow silk stitches taken from the back of the work, the legs and antennæ in satin stitch, the second outlined in silver thread laid. *Japanese*. 19th centy. 2 ft. 3½ in. square. Bought, 3*l.* 86.-1884.

For throwing over the dinner-service of a daimio.

COVER of dark blue satin, with two crayfish worked with crimson silk in long and satin stitches, and gold thread laid to depict the scales on body, &c. *Japanese*. 19th centy. 2 ft. 3½ in. by 2 ft. 2½ in. Bought, 3*l.* 10*s.* 87.-1884.

For throwing over the dinner-service of a daimio.

COVER of blue crêpe, with two hawks, one (unfinished) worked in satin and feather stitches with silk, the other painted, and perched upon a stand (worked in green silk cord) in front of a white curtain, with flowered border (?printed), which hangs from the gold thread (laid) perch of other bird; tasselled ropes and cords displayed. *Japanese*. 19th centy. 2 ft. 2½ in. by 22½ in. Bought, 3*l.* 88.-1884.

For throwing over the dinner-service of a daimio.

COVER of white figured silk, with flowers and birds partly printed, and partly embroidered in satin and long stitches with coloured silks, and with gold thread laid. *Japanese*. 19th centy. 3 ft. by 2 ft. 2 in. Bought, 2*l.* 89.-1884.

For throwing over the dinner-service of a daimio.

COVER of red silk damask, embroidered with two crayfish, one worked with brown floss silk in long stitches for body, held down by occasional white silk stitches, and over-worked with green silk to indicate scales; the legs in satin stitch; the second, of gold thread laid. *Japanese*. 19th centy. 2 ft. 3 in. square. Bought, 3*l.* 90.-1884.

For throwing over the dinner-service of a daimio.

COVER of dark blue satin, embroidered with a group of storks, in satin and feather stitches with coloured silks in gold and silver thread, and brown silk cord (for legs and beaks) laid. *Japanese*. 19th centy. 2 ft.  $3\frac{3}{4}$  in. by 2 ft.  $2\frac{1}{2}$  in. Bought, 3*l.* 10s. 92.-1884.

For throwing over the dinner-service of a daimio.

COVER of white silk, embroidered, chiefly in satin and stem stitches, with two children playing near a large vase, in coloured floss silk, gold thread, and twisted silk cords. *Japanese*. 19th centy.  $20\frac{1}{2}$  in. by 19 in. Bought, 2*l.* 10s. 93.-1884.

For throwing over the dinner-service of a daimio.

The silk thread used is very fine. Parts such as the brown mouth of the vase, and the faces of the children are worked in satin stitch, and then overlaid with fine silk threads taken—transversely to the slope of the satin stitches—at intervals, and fastened down by small stitches worked from the back, as in “laid” work. The granular looking work in other portions consist of “layings” of silk cord.

COVER of green silk, with large chrysanthemum blossom, worked in fair tones of reds, yellows, and blues with twisted silk thread in satin stitch, and a bunch of leaf forms in gold thread laid, &c. *Japanese*. 19th centy.  $20\frac{1}{2}$  in. by  $17\frac{1}{4}$  in. Bought, 1*l.* 10s. 94.-1884.

For throwing over the dinner-service of a daimio.

COVER of blue satin, with branch of a plum tree in blossom, worked in gold thread laid, with two birds, worked in satin and feather stitch with coloured silk. *Japanese*. 19th centy. 2 ft.  $6\frac{1}{2}$  in. by 2 ft.  $3\frac{1}{2}$  in. Bought, 3*l.* 10s. 95.-1884.

For throwing over the dinner-service of a daimio.

COVER of silk brocade, with a diapered pattern in blue on a buff ground, with two over-lapping circular devices of clouds, leaves, and buds worked, one in red thread “laid,” the other in gold thread laid; fibres, of black silk thread stitched down, to leaves. *Japanese*. 19th centy. 2 ft.  $9\frac{3}{4}$  in. by 2 ft.  $3\frac{3}{4}$  in. Bought, 4*l.*

97.-1884.

For throwing over the dinner-service of a daimio.

COVER of dark purple satin, embroidered with a plum tree and birds, in green, white, and gold coloured floss

silks in satin stitch; a few blossoms in gold thread laid.  
*Japanese.* 19th centy. 2 ft. 5 in. by 2 ft.  $2\frac{3}{8}$  in.  
 Bought, 4*l.* 101.-1884.

For throwing over the dinner-service of a daimio.

COVER of linen, with repeated triple cross and square device, embroidered with green thread in cross stitch. From the district of Hardanger. 1 ft.  $3\frac{1}{2}$  in. by 1 ft.  $3\frac{1}{2}$  in. *Norwegian.* 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 819.-1884.

Used for wrapping over a prayer-book.

COVER of linen, with repeated star forms, embroidered with black thread in cross stitch. From the district of Hardanger. 1 ft. 4 in. by 1 ft. 2 in. *Norwegian.* 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 820.-1884.

Used for wrapping over a prayer-book.

COVER of linen, embroidered in stem and cross-stitch with coloured wools and gold thread. The pattern is composed of a centre panel, containing a radiating device of tulip and other devices; a lion at each corner; the bands on each side of this panel have symmetrical arrangements of geometrical forms repeated. At back of centre panel is a piece of canvas worked in stem-stitch with a cypher and the date 1772, and "Ingebor Christophers datte." From the district of Telemarken. 12 in. by 10 in. *Norwegian.* Dated 1772. Given by the Directors of the Museum of Art Industry, Christiania. 821.-1884.

Used for wrapping over a prayer-book.

COVER (for a ceremonial present) of red satin, bordered with white satin, and embroidered with gold and silver threads laid (or couched) flatly, to depict the symmetrical ornament radiating from centre of stem, leaf, fruit, and blossom forms; with details in blossoms, &c. worked in long and short stitches with coloured silks. *Turco-Syrian.* 18th centy. 2 ft. 2 in. by 2 ft.  $1\frac{1}{2}$  in. Bought, 1*l.* 58.-1877.

See also 60 and 62.-1877.

COVER of drab silk (for a ceremonial present), mounted with printed cotton border, and worked with floss silk

layings, outlined with silver thread in geometrically arranged pattern of rude floral design. *Turkish* or *Syrian*. 18th centy. 2 ft. by 2 ft. Bought, 15s. 59.-1877.

COVER (for a ceremonial present) of fair salmon coloured satin, bordered with yellow green satin, partly embroidered with coloured silks, laid and over-stitched, but more fully over-worked with gilt and silver tinsel. In centre a floriated cross device, circular radiating leaf forms beyond, at corners birds and a balanced group of leaf and blossom motives. ? *Turco-Syrian*. 18th centy. 2 ft. 3 in. by 2 ft. 3 in. Bought, 2l. 10s. 60.-1877.

See also 58 and 62.-1877.

COVER (for a ceremonial present), made up of 13 different pieces of drab and red coloured satin, worked with birds and flowers in gold and silver threads couched, outlined with a small black and white cord stitched down, and picked out with details in coloured silks, couched, and worked in short stitches. *Turco-Syrian*. 18th centy. 2 ft. 5½ in. by 2 ft. 3 in. Bought, 2l. 61.-1877.

See also 60.-1877 and 58.-1877.

COVER (for a ceremonial present) of drab satin, worked with gold and silver threads couched flatly, and coloured silks in satin stitch, with repeated four-armed devices, symmetrically arranged and interspersed, with smaller double leaf crossed with S shape devices. The border of green satin is similarly embroidered, but with a sort of wavy riband and knot device. *Turcoman*. 18th centy. 2 ft. 9½ in. by 2 ft. 9½ in. Bought, 2l. 10s. 62.-1877.

See also 58 and 60.-1877.

COVER OR WRAPPER of canvas, worked over in a darning stitch with coloured silks. The pattern consists of repeated white pointed angular shapes, separated by green and drab forms. In the centre of the larger shapes occur squares, beyond each of which radiate four angular renderings of leaf devices. *Turcoman*. 18th centy. 3 ft. 7 in. by 2 ft. 9 in. Bought, 4l. 65.-1877.

See also 828.-1876, and in respect of the four-armed devices, No. 62.-1877.

COVER? of cotton, embroidered in small tent stitches with coloured silks, in a diaper pattern of black trellis with coloured blossoms in the intervening spaces. *Persian*. 17th or 18th cent<sup>y</sup>. 23 in. by 22 in. Bought, 5s.  
78.-1877.

COVER (for a ceremonial present), green satin spotted with roundels in gold and silver threads couched flatly, and bordered with continuous stem and floral devices, in gold and silver thread couched flatly, and coloured silks worked in long stitch. *Persian*. 18th cent<sup>y</sup>. 2 ft. 3½ in. by 2 ft. 3 in. Bought, 1l.  
57.-1877.

COVER (portion of a larger embroidery) of white cotton, quilted in white silk with diaper of concentric squares, and embroidered with repeated vertical sprays of blossoms and leaves, in coloured silks (long and short stitches) and silver thread (laid to outline the forms); fringed with green silk cord. *Persian*. 18th cent<sup>y</sup>. 2 ft. 8 in. by 2 ft. 6½ in. Bought, 2l. 10s.  
63.-1877.

---

### COVERLETS.

COVERLET of linen, embroidered in cross-stitch with coloured silks, with branches of formal carnations or cornflowers, one in centre and one at each corner; between the flowers are worked the names,—Jhesus, Maria, Johanes, Jaspar, Baltasar, Maria, Melchior, and Johanes. *German*. Late 15th cent<sup>y</sup>. 3 ft. 4¼ in. by 1 ft. 8¼ in. Bought (Bock coll<sup>n</sup>).  
1343.-1864.

Somewhat similar character of treating flowers appears in Italian specimens 800 and 828.-1884.

COVERLET or CLOTH of white linen, embroidered chiefly in short and stem stitches with white and yellow threads; in the centre, within a formal wreath, is a stag couchant; about the wreath are balanced arrangements of corresponding scroll stems bearing flowers and fruit devices. *German*. Middle of 16th cent<sup>y</sup>. 5 ft. 4 in. by 4 ft. 6 in. Bought 11s. 8d.  
4461-1858.

See also 851.-1884.



COVERLET or CLOTH of light red linen, worked in coloured threads (the forms outlined with the darker threads) in short and stem stitches. The design consists of a central seated female figure "Tactus" with a parrot pecking her finger, surrounded by a formal wreath. At each of the four corners beyond the wreath are similar seated women—one, "Visus" with a mirror in her hand and an eagle near her; another, "Auditus" playing a lute, a boar near her; another, "Gustus" with a plate of cakes and a monkey eating a cake at her side; and the fourth, "Olfactus" smelling a flower, a dog crouching beside her. Springing at equal distances from the centre wreath, and scrolling over the spaces between the emblematical figures, are formal stems with flower and fruit devices. The date, 1580, is on the label of "Tactus." *German or Swiss.* 16th centy. 5 ft. 2 in. by 4 ft. 2 in. Bought, 10*l.* 85*l.*—1884.

COVERLET or QUILT of green satin, embroidered in short and chain stitches with coloured silks. The pattern consists of a formal wreath, in centre, surrounding two escutcheons; at the corners, placed diagonally, are half figures, terminating in bunches of flowers, of the four Evangelists. The pattern on the border consists of repeated floral scroll devices. The date appears beneath the two centre escutcheons. *German* (Nuremberg). 17th centy. 2 ft. 5 in. by 1 ft. 9 in. Bought 2*l.* 10*s.* 4644.—1859.

Canon Rock writes:—"The first bears *gules* a wheel *or*, surmounted by a closed helmet, having its mantlings of *or* and *gules*, and on a wreath *gules* a wheel *or* as a crest; the second, *azure*, a cross couped *argent* between a faced crescent and a ducal coronet, both *or*, and all placed in pile, surmounted by a closed helmet having its mantlings of *or* and *azure*, and on a wreath *or*, a deny bear proper with a cross *argent* on its breast, crowned with a ducal coronet *or*, and holding in its paws a faced crescent *or*. The figures of the Evangelists at the four corners call to mind those nursery rhymes:—  
 " 'Matthew, Mark, Luke, and John,  
 " 'Guard the bed I lie upon,' &c. ;  
 " which seems to be as well known in Germany as they were, and yet  
 " are, in England." See "Church of Our Fathers," t. iii. p. 230.

COVERLET or WALL-HANGING of coloured worsted, worked in cross stitch upon coarse canvas. The scheme of the main portion consists of a pattern of four circular bands inclosing figures. Between the circles are symmetrical arrangements of angular forms. At the head of the piece is a band of repeated star forms filled in with angular

devices, the centre star incloses a tree flanked by two birds *vis-à-vis*. Below this band is an inscription, which also runs along each side and at the bottom of the piece, where a band above it is composed of a series of circular forms enclosing, respectively, double-headed eagle, two birds *vis-à-vis*, and a stag. In the smaller border beyond, occur trefoil devices alternated with pairs of birds. *Icelandic*. Probably 17th centy. H. 5 ft. 8 in., W. 4 ft. 5 in. Bought (8 to 13.-1884, 80L.) 8.-1884.

This scheme of pattern is to be found in European textiles of the 9th to 13th centuries. It is adopted in the oldest piece of tapestry hanging known, parts of which are preserved in the museums at Lyons and Nuremberg. A fragment of the border is in the S.K.M., No. 8241.-1863. In the large medallions of the present specimen are represented the Sacrifice of Isaac, the Son of David, Moses before Pharaoh, and the Tables of the Law. The inscription states that this was the work of a woman named Thorbjorg. It formerly hung in a church in Iceland, and is remarkable as illustrating the style and method of working such objects in Northern Europe from the 13th century until recent times. The two birds *vis-à-vis* with tree between them is a survival of an ancient Assyrian device.

COVERLET or QUILT of blue silk on one side, and faded red silk on the other, with wadding padded pattern stitched on both edges of the padded parts with yellow silk. The pattern consists of three sets of ornament within a border of animals (? asses) confronting one another in pairs, separated by plant devices (? lilies): at the lower end is a series of four arches under each of which is a female figure between two ? lily devices. Above these are a seated figure playing a viol da gamba, about him are formal plant forms, and near him a ? unicorn; on either side, a mounted knight with drawn sword; all three in compartments with angular gable tops. Above these again is a fancifully shaped oval panel containing a double-headed eagle surmounted by a crown, this is flanked by two circular medallions with helmeted heads of men. The space between the medallions and panel is filled up with plant forms and birds and lions *vis-à-vis*. ? *Indo-Portuguese* or *Indo-Dutch*. Late 16th or early 17th centy. 7 ft. 10 in. by 6 ft. 7 in. Bought 20L.

349.-1886.

The character of the pattern suggests an Oriental origin. The rosette devices occurring at the junctures of the angular gable ends are of old Assyrian type. The confronting animals in the border are similar in arrangement to those in one of the borders on No. 438.-1882 (*Indo-Portuguese* specimen).

Terry, in his voyage to the East Indies, 1655, speaks of Indian skill in various branches of art manufactures, and notes the "making excellent

“ quilts of satin, lined with taffeta, betwixt which they put cotton wool and work them together with silk,” a process exemplified in this specimen. It is well established that the Portuguese were in the habit of sending satin to India to be embroidered by natives. (See *Industrial Arts of India*, Vol. I., p. 133, and Vol. II., p. 116.)

COVERLET of linen, embroidered in chain-stitch with yellow silk. The pattern consists of a central square panel with a series of outer borders. In the centre is a rude rendering of the Judgment of Solomon. In the various borders beyond are figures representing men hunting wild animals, fishing subjects, and various other scenes, Actæon, a mermaid, apocalyptic beasts, groups of animals feeding, Hercules and the hydra, procession of soldiers, birds, and scroll ornament. *Indo-Portuguese*. Late 16th centy. L. 9 ft. 7 in., W. 8 ft. 1 in. 18l.

150.-1869.

The quilt No. 438.-1882 is similar in style and arrangement of pattern. Such embroideries (and *see also* Nos. 284.-1870 and 616.-1886) were probably worked in the Portuguese settlements in the south of India (Goa). The strange mixture of rudely rendered episodes, taken from biblical and classical mythological writings, is brought into an orderly decorative arrangement, Mohammedan in character.

COVERLET or HANGING of linen, embroidered with yellow silk in chain-stitch, and between the chain stitches long quilting stitches. The pattern consists of a central shield shape set in an oblong panel, with a series of outer borders divided into squares and oblongs. In the centre is a rude rendering of the Judgment of Solomon, who is seated upon a throne flanked and supported by lions. Beyond the shield containing this subject, are scroll ornaments, amongst which are figures playing musical instruments. The sun and moon are figured between vandykes, which contain a pelican in her piety feeding her young, a king riding on a lion, and a king riding on a bull. In the corresponding vandykes below the shield are a group of animals about a winged snake, a king riding upon a crocodile, and a king riding on an elephant. Between the vandykes is a warrior (Hercules?) shooting at a many headed dragon. In the borders connecting the two sets of vandykes this episode occurs again, and is balanced by one of a man shooting a bird, between which is a double-headed eagle. The next surrounding border contains a series of repetitions of the same groups, such as a man playing a lute with dogs about him, ships sailing, and groups representing agricul-

tural pursuits, a lady beaten by men, and the expulsion of Adam and Eve from Eden. In the border beyond, the upper left-hand panel of it contains a group of Hercules killing a lion, the next one Hercules and the hydra, then Hercules and the boar, then a man slaying a stag, a man slaying a buffalo, and then a king presenting his daughter to the hero of these fights. The panels of the right-hand portion of this surrounding border contain series of fights, between a hero and a giant, and a three-headed monster, two small men fighting and a giant looking on, a giant driving a woman towards a three-headed dog, above which, coming in an opposite direction, is a man in a chariot with a spear which he is directing against the giant; a giant fighting a hydra; a man on horseback chasing a centaur. Along the lower band of this border is the apparition of a woman to a king on his throne, and below in the same panel is a man in a boat fighting with some water monster. In the next panel is a man monster holding his human victim upside down, opposite to which group are two men bearing a sphere. A man (? Pan) growing from reeds appears to a woman, behind whom is a warrior. Next is a group of four figures drinking in couples. Next, a man and woman on a couch, to whom approaches Pan. Next, a man, a woman, and boy, looking at a dead man lying on the ground. The left-hand band of the border, commencing at the lower, has the following episodes in successive panels: 1. A warrior lying asleep, animals about him, and a figure, Pan, appearing towards him; 2. the warrior has awakened and threatens Pan; 3. he has seized Pan by the throat; 4. four women in a sort of garden; 5. warrior escorting a woman who is in a chariot drawn by horses; 6. three women watching Neptune taking a woman away in a four-wheeled chariot drawn by a dragon. The next border is chiefly filled with scrolls, figures, animals, birds, &c. The outer border has a double-headed eagle at each corner with hunting episodes displayed between them. The dividing lines of the borders and panels are ornamented with repeating circular blossom forms. The border is fringed with yellow silk. *Indo-Portuguese*. Late 16th centy. 11 ft. 3 in. by 8 ft. 10 in. Bought, 50*l.* 284.-1876.

The closeness of the embroidery and the grotesque rendering of the figures make it difficult to decipher the subjects.

COVERLET of white linen, closely embroidered in short and chain stitches with gold and yellow silk. The pattern consists of a shield set in square, flanked by two rectangles. Above and below these three figures are panels divided into lunette and semi-lunette divisions with medallions above the lunettes. The whole of this set of panels is bordered with three successive bands of ornament. At each of the corners of the outer borders is a grotesque lion, between which are well-distributed figures of men spearing bulls, shooting a dragon, and a rhinoceros, lions, deer, game of all sorts. The adjoining border contains repeated groups of foliated scrolls springing from masks and broken by fancifully arcaded divisions in which are representations of Luna, Jupiter, Mars, and Mercury, each in a chariot. At the corners of this border are groups representing Saturn, Titan, Venus, and a woman throwing herself from a tower upon a man who lies beneath. The third and inmost border is filled in with grotesque ? syrens or naiads, harpies, Venus ? and Neptune riding on dolphins, fish, ships, a faun shooting a stag-headed man, Diana and Actæon, hippocampi. Within the four semi-lunettes are scenes of troops on the march ; three women before a king. Two queens (?) under a tent, one of whom holds a giant's head towards the soldiers outside, and two women exhibiting from the upper gallery of a house a giant's head to a troop of soldiers. In the lunette spaces between the semi-lunettes are figured a man shooting at a snake and eagle in conflict ; the same figures, with the eagle in flight and the snake on the ground ; a group of men laying down, and an eagle bearing off a heart ; and, lastly, a banquet scene. The two medallions above the upper and lower lunettes contain a pelican in its piety, and various birds, beasts, and fishes. The spaces between these different lunettes and semi-lunettes are filled in with Hercules shooting at the Hydra, The Judgment of Paris, and Diana and Actæon, and good distributions of figures of mounted huntsmen, birds, beasts, and fishes. Upon the escutcheon in the centre is the Judgment of Solomon. About it and above it is a helmet of scrolled lambrequins. *Indo-Portuguese*. Early 17th cent. Bought, 120*l*.

616.-1886.

Compare also with coverlet Nos. 284.-1876 and 150.-1869.

COVERLET of linen, embroidered with crimson and yellow silks in quilting stitches. In the centre is a coat-of-arms

(? Aragon and Leon) surmounted by a helmet with acanthus scrolls about it. This is surrounded by two circular bands, the inner, narrower one containing all sorts of birds and animals, the outer containing nude figures holding scrolls which terminate in large winged dragon shapes. This group of forms is set in a square, at each corner of which is a crowned double-headed eagle. At two ends of this square are rectangular panels with representations of a fleet of ships. A narrow band, of antelopes and plant forms alternated, runs round the whole quilt on the inside of a broad border, containing crowned lions at each corner, and panels between them, in which are figured musicians, a tree with birds, a hunting party, and a tree with monkeys in it on two sides, and repeated on the two other sides. *Indo-Portuguese*. Late 16th centy. L. 10 ft. 6 in., W. 8 ft. 2 in. Bought, 100*l*. 438.-1882.

Similar sorts of figures occur but more grotesquely rendered in 150.-1869.

COVERLET or TABLE COVER of a dark blue satin, embroidered in chain stitch with various coloured silks, chiefly fair yellow and red. In the centre an ornamental frame with winged figures; over the ground are symmetrically distributed masses of blossoms, intermingled with leafy scrolls springing from the corners. Fringed all round and tassels at the corners. ?*Indo-Portuguese*. 17th centy. 9 ft. 2 in. by 6 ft. 8 in. Bought (Castellani coll<sup>n</sup>), 78*l*. 10*s*. 723.-1884.

This piece showing strong Oriental influence in the arrangement of its pattern, notwithstanding the European style of ornament and inscription "TOCADAYNO AHAXADA" was probably made at Goa. An adherence to one form of stitch throughout a large piece of embroidery, as in this case, is observable in Indian works of this class. "The Portuguese were in the habit of sending satin to India to be "embroidered by natives in European designs." (See p. 116 *Indian Arts*, by Dr. Birdwood, C.S.I., Vol. II.) (London, 1880.)

COVERLET or HANGING (made up of various pieces joined together) of thread net, embroidered in satin stitches with coloured silks; the main panel is ornamented with a repeating vertical pattern of fancifully shaped pointed compartments in each of which is a spray of flowers. This is flanked by bands of horizontally designed continuous stem and vine leaf pattern. *Italian*. 16th centy. 8 ft. by 7 ft. 10 in. Bought, 10*l*. 8975.-1863.

This character of pattern occurs in many of the Italian red silk and white linen embroideries of the same period.

COVERLET of linen, embroidered with white and brown threads, partly in short and stem stitches, also couched and over-stitched with cords. Parts are also worked with groupings and knottings of stout threads. The pattern consists of a central ground covered with repeated groups of intertwisting rope forms intermingled with devices like logs of wood. A small border of three shapes terminating in leaves surrounds the central ground, and beyond is a deeper border of formally curved branches with leaves and fanciful flowers, reversed and repeated; fringed all round. *Italian.* 16th centy. 8 ft. 10 in. by 7 ft. 6 in. Bought (Robinson Coll<sup>n</sup>).  
251.-1880.

Similar devices occur in bands of Italian embroidery, 500.-1877 and 502.-1877.

COVERLET of white linen, embroidered in back stitch with yellow silk (chain stitches taken on the back), with a continuous vermiculated line pattern, in centre of which is a roundel containing the letters G.M. with balanced arrangements of circular and formed floral devices. An outer border contains similar ornaments, part of which is worked in chain and other parts in satin stitch. *English.* 17th centy. L. 7 ft. 8 in., W. 6 ft. 11 in. Presented by the Rev. R. Brooke. 874.-1864.

See also 875 and 876.-1864.

COVERLET of green silk embroidery in long stitches with coloured silks (same on both sides). In the middle within an octagonal panel is the goddess Flora; about the panel are balanced and symmetrically arranged masses of large flowers and branches, amid which are birds and hares climbing up the boughs, with a deep border of repeated floral ornament worked with coloured silks in long stitches upon dark net. *Italian.* 17th centy. 8 ft. 3 in. by 6 in. Bought. 9144.-1863.

Other specimens of embroidered net may be seen in 8975.-1863 and 5664.-1859.

COVER or HANGING of blue silk (four pieces stitched together), embroidered with coloured silks in long and short stitches and gold cords and threads stitched down. The larger upper panel of blue ground is sprinkled with formal sprays and blossoms. Below is a broad band of leafy scroll ornament intermingled with semi figures of

wood-nymphs, syrens, boys, and an animal, half a fish and half a lion. Lower, are two panel arrangements of slender scroll ornaments with blossoms and leaves. *Italian*. 17th centy. 6 ft.  $\frac{1}{2}$  in. by 3 ft.  $1\frac{1}{2}$  in.

8973.-1863.

COVERLET or QUILT; the middle of silk brocade; the border of crimson satin, quilted, after an interlacing and repeating pattern shown by a cording of blue and gold thread stitched down. *Italian*. 17th centy. 6 ft. by 5 ft. 6 in. Bought, 5*l.* 5*s.*

4647.-1859.

COVERLET of two pieces of white linen, embroidered with raised chain stitch, satin, and other stitches in yellow silk, and fringed all round. The pattern consists of a central circular panel containing conventional flowers, carnations, &c. springing in scroll forms from ornamental vase. The ground about this central form is covered with balanced distributions of scroll stems with blossoms and leaves, the whole inclosed within a border containing conventional tulip blossoms and stem forms, and birds at corners. The blossoms are worked in crossing and plain satin stitches, outlined with stem stitches; inner portions done in short stitches; the stems of the scrolls and similar forms of chain stitches, worked in a series one above the other so as to give a raised effect. *Spanish*. 17th centy. 8 ft. 4 in. by 6 ft. Bought (Robinson Coll<sup>n</sup>).

262.-1880.

There is a likeness in this to some of the Turco-Greek patterns from Crete.

COVERLET. The centre of crimson silk, embroidered in coloured silks laid or couched and outlined with gold thread stitched down. The pattern consists of an orderly arrangement of floral motives (repeated) based on tulip and carnation forms. (*Turco-Syrian*). ?17th centy. The border of green satin quilted in repeated groups of double scroll forms and edged with gold threads plaited into spiral pattern and stitched down. 2 ft. 7 in. by 2 ft. 2 in. Bought, 3*l.*

4645.-1859

The quilting is similar to that in No. 349.-1886.

COVERLET of cotton, embroidered chiefly in chain stitch with pale red silk. The main ground is covered with a symmetrically distributed series of interlacing stems,



some terminating in tulips, others in carnations; interspersed amongst them are grotesque and reversed renderings of double-headed eagles. The pattern along the border consists of scrolls terminating in roses and other blossoms; at the corners a vase with carnation blossom. *Persian* or *Turco-Syrian*. 17th centy.  
8 ft. 9 in. by 6 ft. 6 in. Bought, 30*l*. 478.-1883.

Similar treatment is noticeable in Persian specimens, such as No. 530.-1887.

COVERLET of white cotton, embroidered with floss silks, principally yellow, in chain long and satin stiches with border of S scrolls terminated in rose blossoms and other floral devices. The main ground is covered with repetitions of flowered scrolling stems, grouped around an eight-petalled star shape blossom. At each corner a square containing vase and carnation blossoms, and fringed with yellow. *Turco-Syrian* or *Persian*. 17th centy. L. 8 ft. 7 in., W. 5 ft. 9 in. Bought, 35*l*.  
530.-1877.

This sort of work and pattern is somewhat similar to that in Spanish specimens like 253.-1880. Compare also with 533.-1877.

COVERLET of white satin, embroidered with white silk in satin stitch and cords stitched down, with a border of continuous stem and fanciful flower leaf ornaments and groups of corresponding ornaments at the corners. ? *English* or *French*. 18th centy. L. 3 ft. 5½ in., W. 2 ft. 8 in. Bought, 2*l*.  
726.-1864.

COVERLET of silk brocade, with border of crimson satin, quilted with yellow cord in an outline pattern of repeating and counter changed scroll forms. *French*. 18th centy. 7 ft. 10 in. by 5 ft. 4 in. Bought, 5*l*. 5*s*.  
4648.-1859.

COVERLET of white satin, embroidered with silk of drab shades in long and short stitches, with a group of doves on a bow and quiver within an oval band of twisting serpentine ribands, with outer border of similar ribands. *French*. 18th centy. L. 8 ft. 4 in., W. 5 ft. 10 in. Bought, 8*l*. 8*s*.  
27.-1879.

COVERLET (?) of cotton, embroidered with coloured silks, chiefly green, yellow, and pink, in satin, a long cross, and short stitches, and fringed with yellow. The pattern

consists of a centre ground upon which are repetitions of a group of ornament composed of medallions containing a vase with carnation device, about which are four birds and intertwisting scroll stems with carnation, other flowers, and pomegranate forms. The border of one broad band, between two narrower ones, is of similar character, and at each corner is the vase with carnation. *Persian*. ? 17th centy. L. 7 ft. 8 in., W. 5 ft. 6 in. Bought, 30*l*. 531.-1877.

See also 478.-1883 for similar scheme of ornament, and also Nos. 530 and 533.-1877.

COVERLET of velvet, embroidered with gold and silver threads and coloured silks, couched. In centre, upon a dark red ground, is a covering pattern of formal blossom, leaf devices upon seven repeated waved stems. The border consists of three bands of similar ornament in which bunches of grapes are introduced with the blossom and other devices. Modern *Russian*. L. 6 ft. 7½ in., W. 6 ft. 7 in. (Paris Exhibition, 1867.) Bought, 133*l*. 1003.-1869.

For character of work and of details in the ornament this may be compared with specimens of Russo-Persian embroidery, such as 953*a* and 972.-1886.

COVERLET or "Ru-lahāf" of red twill, embroidered with fine coloured worsteds in short stitches. Made at Kerman. *Persian*. 1876. L. 6 ft. 11 in., W. 5 ft. 3 in. Given by H.I.M. the Shah of Persia. 880.-1877.

Pattern similar to that in 878.-1877. This kind of work is called "Silsileh."

COVERLET or "Ru-lahāf" of white twill, embroidered with fine coloured worsteds in short stitches with shawl pattern (? cypress or cone devices). Made at Kerman. *Persian*. 1876. 5 ft. 2 in. square. Given by H.I.M. the Shah of Persia. 881.-1877.

This kind of work is called "Silsileh."

---

## CURTAINS.

CURTAINS or HANGINGS (a pair) of black square-meshed net, embroidered with coloured silks in satin stitch, with pattern of nose-gays of white and red flowers and

geometric green stems tied with white and with yellow ribbons alternately; the narrow borders, slightly scalloped, are figured with continuous stem pattern with rose and other blossoms and leaves. *Italian* (? Venetian). Late 16th centy. 10 ft. 9½ in. by 2 ft. 9¾ in. Bought (Soulages coll<sup>n</sup>), 16l. 5664, 5664a.—1859.

The netting is mounted upon blue lining backed with white silk.

CURTAIN OF A SANCTUARY (from a Jewish Synagogue), of canvas, embroidered with coloured silks in cushion stitch. Hebrew inscriptions and certain details (*e.g.*, the seven branched candelabrum) are of raised gold thread work. In the centre are the tables of the law, under a double arcade, with clouds above, and fire, and a garden beneath, the whole inclosed in an archway with occasional inscriptions in band beyond. The border surrounding this arrangement is filled in with groups of floral scrolls, alternated with oval shaped panels containing various emblems. *Italian*. 17th centy. 6 ft. 3 in. by 5 ft. 5 in., and 4 ft. 9 in. by 4 ft. 10½ in. Bought with 511a for 30l. 511.—1877.

CURTAIN OF A SANCTUARY (from a Jewish Synagogue), of figured satin and gold brocade, with panel and border of coloured silk. Embroidery done in cushion stitch upon canvas. In the centre is a fanciful shield containing the tables of the law, with raised gold thread inscription between fire and clouds, flanked with plant form and a sphere. On each side of this group is a vase of flowers. Tablets with Hebrew inscriptions are introduced into the border with floral scrolls. *Italian*. 17th centy. 6 ft. 3 in. by 5 ft. 5 in., and 4 ft. 9 in. by 4 ft. 10½ in. Bought with (511) for 30l. 511a.—1877.

CURTAIN (corner of a border for), in yellow satin, with broken scroll forms set within, and about two narrow straight bands. These details are cut out of red and blue velvet, and white satin applied (*appliqué*) and edged with stout and fine white and yellow silk gimps; parts of the white satin ornaments embroidered in red and blue silks. *Italian* or *French*. 17th centy. 22 in. by 18 in. Bought, 1l. 10s. 1151.—1877.

CURTAIN of canvas, in four bands with narrow insertions of drawn thread work; each band is bordered with

debased carnation and tulip blossoms repeated; at one end of each, a device of carnation blossom wreathed with sprays of tulips and carnations. These floral ornaments are worked with coloured silks in long cross stitch. *Turco-Syrian* or *Turco-Greek*. (? Albanian.) 17th centy. 7 ft. 2 in. by 4 ft. 5 in. Bought, 3*l.* 4*s.*  
485.-1877.

CURTAIN or HANGING of canvas, embroidered with blue, red, and green silks, laid and over-stitched. The pattern consists of convential tulip and palmette motives repeated and arranged symmetrically as a diapering ornament, within a border of similar devices. *Turco-Syrian*. (? Rhodian.) 18th centy. L. 6 ft. 9 in., W. 4 ft. 6½ in. Bought, 5*l.* 643.-1877.

CURTAIN or HANGING of coarse linen (five bits sewn together), embroidered with coloured silks in a cross stitch with pattern of repeated large red and blue floral devices, and cypress or shawl pattern devices; filled in with bunches of flowers, and intermingled with long green stems bearing small white and yellow blossoms picked out with black. *Turkish*. (? Bulgarian.) 17th centy.] 6 ft. by 3 ft. 7 in. Bought, 4*l.* 487.-1877.

CURTAIN or HANGING of linen, embroidered in short darning or running stitches with crimson silk. The pattern consists of geometrical renderings of birds, trees, and abstract forms arranged in vertical rows. *Turco-Syrian* or *Turco-Greek*. *From the Isle of Patmos*. ? 17th centy. L. 10 ft. 3 in., W. 4 ft. 3 in. Bought, 14*l.* 736.-1877.

This appears to have been made up of portions of robes.

CURTAIN or HANGING of coarse linen, made up of three vertical bands, embroidered with twisted coloured silks in short stitch. The pattern consists of a central floral form between two palmettes, with pomegranates above and below grouped into a tree device repeated vertically; and set in panels bordered with repeating palmette forms. *Turco-Syrian*. (? Albanian.) 17th centy. 5 ft. 6 in. by 2 ft. 11 in. Bought, 4*l.* 486.-1877.

CURTAIN or HANGING (a pair) of green silk, embroidered in gold thread and coloured silks in chain stitch (tambour work). In centre a long pointed and curved sided

panel containing large blossom with flowers about it; beyond, sprays of flowers; on main ground a series of scroll and flower forms repeated. The border of scrolling leaf and blossom devices is set between two narrow bands of repeated similar floral groups. *Persian*. 18th centy. L. 6 ft. 2½ in., W. 3 ft. 8½ in. Bought, 8*l.* the pair. 2319, 2319*a.*—1876.

CURTAIN or HANGING of white cotton, covered with a pattern consisting of repeated ornamental star shapes enclosing tulip and tendril devices, and groups of carnation blossoms springing from an inverted fleur-de-lys motive. The blossom and larger forms are embroidered with fair colour floss silks laid and stitched over; the stems and tendrils in chain stitch. Fringed with red silk. *Persian*. 18th centy. L. 8 ft. 8 in., W. 5 ft. 4 in. Bought, 20*l.* 532.—1877.

This is similar to work as in No. 289.—1870.

CURTAIN or HANGING of white cotton, embroidered with red, green, and yellow floss silks, in satin, chain and short stitch and laid (couched work). The pattern consists of stems arranged to form repetitions of star shapes and scrolls. In star shapes are vases containing carnations. The scrolls terminate in carnations and other blossoms. The border consists of a continuous stem pattern with rose blossoms and buds and carnations. A smaller inner and outer band of yellow and red stem and flower pattern. *Persian*. 18th centy. L. 10 ft. 2 in., W. 5 ft. 7 in. Bought, 29*l.* 533.—1877.

This pattern may be compared with that in the Italian specimen 95.—1880. See also 523.—1877.

CURTAIN or "Mehrabî." Patchwork of cloth of various colours with silk embroidery in chain stitch and spangles stitched down. In the centre, upon a fair slate coloured background, is the full-length figure of a lady holding a flask of wine and a wine glass, set within, with a border along the top and down the sides, ornamented with waved stems and flowers and with female half-figures in medallions. Resht work. *Persian*. 18th centy. H. 6 ft. 5 in., W. 4 ft. 5 in. Bought, 4*l.* 10*s.* 947.—1886.

CURTAIN or "Mehrabî." Patchwork of cloth of various colours, embroidered in chain stitch with silk. In the

centre, on a ground of olive green, a palmette, or Cashmere shawl device, diaper pattern, each palmette or leaf being filled in with flowers; the border along the top and down the sides has a pattern of waved stems and flowers with birds, female half-figures in medallions introduced among the stems in balanced order. Resht work. *Persian*. 18th centy. H. 6 ft. 3 in., W. 3 ft. 10 in. Bought, 3*l.* 15*s.*  
951.-1886.

CURTAIN or "Mehrabî." Patchwork of various cloths, embroidered with coloured silks in chain stitch. The centre ground of red, shaped with an ornamented niche heading, is covered with long scrolled stems with floral and leaf devices and birds introduced. The larger border, on dark blue ground, around the curtain has a waved stem ornament with floral, blossom, and leaf devices, well distributed and balanced. Resht work. *Persian*. 18th centy. L. 6 ft. 9 in., W. 5 ft. Bought, 1*l.* 10*s.*  
1051.-1883.

CURTAIN or "Mehrabî" of white cotton, rudely but effectively embroidered in long, and short and chain stitches with coloured silks. The centre is powdered or diapered with a repeating pattern of semi-circular leaf and daisy blossom devices intermingled with dark ? vine leaves and floral devices, symmetrically arranged. Similar motives of a larger size occur along the border. *Persian*. 19th centy. 7 ft. 10 in. by 4 ft. 3 in. Bought, 4*l.*  
956.-1886.

An effectiveness in definition of the different devices is obtained by their being outlined and picked out with black silk.

CURTAIN or HANGING of white figured silk, in five breadths, with flowering plants printed in colours, with blossoms and leaves occasionally embroidered with gold thread laid or with floss silks in satin stitch. *Japanese*. 19th centy. 5 ft. 6 in. square. Bought, 10*l.*  
79.-1884.

CURTAIN for door, of black woven material, with raised embroidery done with bunches of thread over-stitched with yellow and white silk mixed with silver-thread; on border, repeated groups of large daisy, surrounded with leaves and tulip blossom, motives. In centre a vase shape with band of small floral devices reaching to the junction of the two ornamental spandrils above it. In these spandrils, a floral branch terminating in tulip

device. The ground about vase sprinkled with palmette motives. ? *Turco-Syrian*. Early 19th cent<sup>y</sup>. L. 5 ft. 11 in., W. 3 ft. 6 in. Bought, 4*l*. 649.-1877.

CURTAIN for door? of red baize with raised embroidery done with bunches of thread over-stitched with yellow and white silk mixed with gold and silver thread. On border repeated groups of palmette device surrounded by blossom forms. In centre a large nondescript shape surmounted by two smaller ones (? emblems); ground sprinkled with white blossom devices. In upper spandril-shapes plant form with repeated blossoms, terminating in long pointed blossoms. ? *Turco-Syrian*. Early 19th cent<sup>y</sup>. L. 6 ft. 9 in., W. 3 ft. 8½ in. Bought, 4*l*. 650.-1877.

CURTAIN for door, of blue cloth with raised embroidery done with bunches of thread over-stitched with yellow silk mixed with silver thread. On border repeated groups of palmette with pendent (?) fruit forms on each side of it. In the spandril shapes within the border, branches of flower and leaf motives, and at junction of the two spandrils, a large tulip motive; this cloth is fringed with green silk. *Turco-Syrian*. Early 19th cent<sup>y</sup>. L. 5 ft. 6 in., W. 3 ft. 4 in. Bought, 4*l*. 651.-1877.

---

### CUSHION COVERS.

CUSHION COVER (upon which was laid the missal at the altar during celebration of the mass), of canvas embroidered with coloured silks in cross-stitch, and figured with a twisted column canopy, beneath which is the Virgin seated and child, with standing figure of St. Joseph bearing a basket in one hand and a lily in the other. This central group is flanked on each side by two angels. The back (No. 1324*a*) of similar work is figured with a diaper pattern of repeated octagonal panels containing two birds with tree between them and a symmetrically-arranged flowering plant. *German*. Late 13th cent<sup>y</sup>. 19 in. by 13 in. Bought (Bock coll<sup>n</sup>). 1324, 1324*a*.-1864.

Dr. Bock considers this to represent the Presentation in the Temple, at which ceremony, according to the Jewish precept, two turtle-doves were offered.

This device of birds and tree is to be seen in Assyrian and later ornament, 800 B.C.

CUSHION COVER, of linen, embroidered in short and satin stitches with coloured silks and gold thread stitched down to outline the forms, with a diaper pattern of leafy scrolls and sprays of blossoms alternated and repeated. *Italian*. 16th centy. 20 in. by 18 in. Bought, 1*l.* 12*s.*

1017.—1877.

See similar sort of embroidery in No. 250.—1880.

CUSHION, with cover of crimson satin embroidered with border of scroll pattern, and corresponding devices at corners, in gold and silver threads and cords stitched down; with a medallion in centre containing representation, worked with coloured silks in chain-stitch and parts with gold thread laid, of the Sacrifice of Isaac. Tassels and trimmings of gold thread and pink silk plaited together. *Italian*. 16th centy. 22 in. by 15 in. Bought, 5*l.*

1144.—1877.

CUSHION COVER, of linen, embroidered in back stitching with white silk (chain-stitch at the back) with a ground of repeated spiral devices, upon which are scattered, at regular intervals, sprays of blossoms and leaves worked with coloured silks in long and short stitches. *English*. 17th centy. L. 1 ft. 10½ in., W. 1 ft. 6 in. Presented by the Rev. R. Brooke. 464.—1864.

This style of treatment is similar to that of Persian specimens, such as 26.—1877 and 29.—1877.

CUSHION COVER, of linen, embroidered in back stitching with white silk (chain-stitch at back) with a ground of repeated spiral devices, upon which is a centre group of flowers, with smaller bunches at each corner of the piece, worked with coloured silks in long and short stitches. *English*. 17th centy. L. 1 ft. 1½ in., W. 1 ft. 6 in. Presented by the Rev. R. Brooke. 865.—1864.

Similar to 864.—1864.

CUSHION COVER, of linen, embroidered in back stitching with white silk (chain-stitch at back) with a ground of blossom, leaf, and spiral devices, upon which and along



the border are sprays of blossoms and leaves worked with orange and green silks chiefly, in long, short, and knotting stitches. *English*. 17th centy. L. 2 ft. 2 $\frac{1}{4}$  in., W. 2 ft. Presented by the Rev. R. Brooke. 866.-1864

See also 864 and 865.-1864.

CUSHION COVER, of white linen embroidered with yellow silk, satin and chain stitch (these done on the back of the linen) in a pattern with centre roundel containing letters G.M., about which are diamond and scroll forms evenly balanced, mixed with formal leaves. *English*. 17th centy. L. 1 ft. 5 $\frac{1}{2}$  in., W. 1 ft. 2 in. Presented by the Rev. R. Brooke. 874.-1864.

See also 864.-1864 and 875 and 876.-1864.

CUSHION COVERS (pair of), of white linen embroidered with yellow silk, satin and chain stitches (these done on the back of the linen) in a pattern in the centre roundel containing letters G.M., about which are diamond and scroll forms evenly balanced, mixed with formal leaves, &c. *English*. 17th centy. L. 2 ft. 1 in., W. 1 ft. 5 $\frac{1}{2}$  in. Presented by the Rev. R. Brooke.

876, 877.-1864.

This is similar to work in Nos. 515.-1877 and 864.-1864.

CUSHION COVER, of linen, with centre and corners embroidered, in chain stitch and knotted stitch; with flowers in coloured silks, the rest of the surface diapered in yellow silk with hearts in geometrical divisions, the work of which, at the back of the linen, is done in chain stitch. *English*. 17th centy. 22 $\frac{1}{2}$  in. by 18 $\frac{1}{2}$  in. Transferred from Educational Division. 515.-1877.

See also 875.-1864.

CUSHION, of white satin, with pattern of naturalistic flowers and bunches of strawberries at two corners embroidered with coloured silks in long, short, and satin stitches, amid an ornamentation of net-work in gold threads stitched over at crossings with green silk; four tassels of green silk and gold thread to the corners. *French*. 17th centy. 1 ft. 5 in. by 10 in. 5728.-1859.

CUSHION COVER, of canvas, embroidered in cross-stitch with coloured silks. In centre is a star device with bird forms

left in the canvas and set in green and red grounds. Around the star, and covering the ground up to the edge of the cover, are floral and bird forms, rendered rectangularly, and symmetrically arranged in repeated groups. Amongst the forms are carnation sprays, double-headed eagles. *German or Turkish*. 17th centy. 20 in. by 18 in. Bought, *l.* 15s. 471.-1877.

Compare with 500.-1884 and 4458.-1858.

CUSHION COVER, of canvas, embroidered in cross-stitch with red and blue thread. In centre a star device with stags left in linen and set in red ground. At the points of the star, red stags with blue collars. At the ends two sets of pillars, between which are vases with carnation blossoms. ? *German*. 17th centy. 2 ft. 1 in. by 1 ft. 2 in. Bought, *l.* 10s. 500.-1884.

Compare also with German specimen 4458.-1858.

CUSHION COVER, of canvas, embroidered with coloured floss silk. This cover is made up of four pieces; the centre, with long panels, containing floral scrolls, and the borders of similar pattern; worked in close tent stitches, the flowers and leaves outlined with silk cord stitched down. The ground throughout is of yellow silk worked in cushion-stitch. ? *German or Venetian*. 17th centy. 2 ft. by 1 ft. 9½ in. Bought (Castellani coll<sup>n</sup>), *4l.* 725, 725a.-1884.

CUSHION COVER, of canvas, embroidered (the ornament left in the canvas) with black silk in cross and short stitch. In the centre is a panel of geometric and leaf devices, with a border of alternating bird and geometric forms; at the four corners are geometric forms. Along the sides of the cover is a broad band of repeated ornament similar to that in centre panel. *Italian (Abruzzi)*. 17th centy. 2 ft. by 1 ft. 6 in. Bought, *l.* 10s. 586.-1884.

This work is somewhat similar in effect to Spanish specimens Nos. 223.-1880, 224.-1880, and Italian specimens No. 500.-1877.

CUSHION, covered with canvas embroidered with coloured silks chiefly in tent and cross stitches, and with silver thread in short and chain stitches, with panels of various devices, in the manner of samplers, such as a lady with ruff, high shouldered and puffed sleeves, hooped skirt, and a feather fan; a mermaid or syren; lions and

unicorns; roses; a fleur-de-lys; clasped hands with olive branches; animals; love-knots; the letters I and R (James Rex) royally crowned; fruits (strawberries), acorns, oak leaves, &c. ? *Scotch* or *English*. 17th centy. 11 in. by 8 in. Bought, 1l. 15s. 9047.-1863.

See variety of ornaments in Spanish sampler 609.-1884.

CUSHION COVER, of canvas, worked with yellow, red, and green silks in cross stitch with a diaper pattern of conventional forms picked out with black silk against a background of white silk, in floss silk. ? *Spanish* or *French*. 17th centy. 19½ in. by 17 in. Bought (Robinson coll<sup>n</sup>). 150.-1880.

CUSHION COVER, of canvas, embroidered in cross stitch with coloured silks. The border on front is composed of groups of three-stemmed carnation motives, alternated with small long-necked vase or bottle forms. A plaited white thread lace insertion joins the back and front of the cushion. The border on back is of repeated small three-stemmed floral groups. *Turco-Greek*. 17th centy. 19½ in. by 18 in. Bought, 1l. 10s. 472.-1877.

CUSHION COVER of loosely woven flax, embroidered in short and running stitches with coloured silk in symmetrically arranged pattern of debased floral forms repeated. *Turco-Greek*. (? Albanian.) 17th centy. 19 in. square. Bought, 15s. 476.-1877.

CUSHION COVER, made up of five bits of work. The centre piece of loosely woven flax worked with floral device diaper in coloured silks and silver thread (satin stitch); on each side of this, are two pieces of white thread machine-made lace, beyond which, at each end, a silk fabric embroidered with coloured silks in small, short, and tent stitches, and a narrow insertion of drawn thread work embroidered in tapestry stitch; edged with red fringe. Acquired in Crete. *Turco-Syrian* or *Turco-Greek*. 17th centy. 19 in. square. Bought (1907 to 2066, 250l.). 2022.-1876.

These portions are probably parts of an embroidered robe, such as is made and used in the southern islands of the Cyclades.

CUSHION COVER (oblong), one side of linen, embroidered with coloured silks and gold thread in long, short, and

stem-twisted stitches; in centre the ground is diapered with cross lines and blossoms; the border about it contains repeated groups of formal rose blossoms and hyacinths. Acquired in Crete. *Turco-Syrian*. 17th centy. 2 ft. 10 in. by 2 ft. Bought (1907 to 2066, 250l.).  
2023.-1876.

CUSHION COVER, of canvas, embroidered with coloured silks in twisted, tent, and stem stitches, with vertical palmette and floral motives, from each of which spring similar forms and tulip and rose blossom devices. Acquired in Crete. ? *Syrian*. 16th or 17th centy. 2 ft. by 15 in. Bought (1907 to 2066, 250l.).  
2036.-1876.

CUSHION COVERS (pair of) of coarse linen, embroidered with twisted coloured silks in short stitch, with a border of continuous curved stem and leaf ornament. At the corners of the ground are blossom devices set between sprays (stems in gold thread), of small flowers. At top and bottom of these groups are debased bird forms. *Turco-Syrian*. (? Cretan.) 17th centy. 20 in. by 15 in. Bought, 1l. 10s. each. 464 and 468.-1877.

Compare with the hanging or curtain of similar work No. 486.-1877; also scarf No. 1067.-1873, and cushion cover No. 2036.-1876.

CUSHION COVER, of cotton, embroidered with coloured silks and silver threads in chain stitch, with a shaped panel containing a cross device and flowers in centre, and blossomed stems about it. The ends bordered with pendent sprays alternated with leaves. *Turco-Syrian*. (Albanian.) 17th centy. 2 ft. 10 in. by 14 in. Bought, 1l. 15s. 465.-1877.

CUSHION COVER of coarse linen, embroidered with twisted coloured silks in short stitch, with pattern at ends, of three scalloped shapes containing bunches of flowers; bunches of floral and leaf forms in coloured silks symmetrically distributed over ground. *Turco-Syrian*. 17th centy. 2 ft. 4 in. by 15 in. Bought, 1l. 10s. 469.-1877.

The stitch is similar to that in Nos. 464-468.-1877.

CUSHION COVERS (pair), of loosely woven flax, embroidered with coloured silks in a long cross stitch, chain and short stitches, with a well-filled border of carnation blossoms alternated with a square group of floral forms

placed diagonally. The plan of this latter group, but carried out on a larger scale and enriched with other blossoms, is used in the ornament at the corners of the ground. The stems and many of the details are picked out in black silk. *Turco-Syrian*. 17th centy. 3 ft. 10 in. by 19 in. Bought, 4*l.* the pair. 473, 473*a.*-1877.

Compare scheme of pattern with that of 464.-1877, as well as character of arrangement with that of No. 485.-1877.

CUSHION COVERS (a pair), of loosely woven flax, embroidered with coloured silks in long cross stitches with a border of continuous leaf ornament and carnation devices. At the corners of the ground are bunches of carnation motives placed upon the diagonals of the oblong-shaped ground. *Turco-Syrian*, (? Cretan.) 17th centy. 3 ft. 10 in. by 20½ in. Bought, 3*l.* 10*s.* the pair. 474, 474*a.*-1877.

Similar in scheme of pattern to No. 464.-1877.

CUSHION COVER, of loosely woven flax, embroidered in a running stitch with coloured silk. The border on two sides is composed of rose blossom devices, flanked alternately, by sprays of tulips and sprays of ? hyacinths. A third side is bordered with repeated groups of similar motives on a smaller scale. The main ground is covered with roundels, each containing a pattern of tulip and other blossoms arranged on the plan of a cross. Interspersed with the roundels are small three-legged devices in blue (suggestive of the triskele of Scandinavia) and parrots (used very much in the same way as in early Byzantine weavings). *Turco-Syrian*. 17th centy. 2 ft. 10 in. by 2 ft. 6 in. Bought, 1*l.* 12*s.* 478.-1877.

CUSHION COVER of canvas (made up of seven bits of different pattern), embroidered with coloured silks in short stitch with closely arranged floral devices. *Turco-Syrian*. 17th centy. 2 ft. 3 in. by 15½ in. Bought, 16*s.* 479.-1877.

CUSHION COVER of loosely woven linen, embroidered with coloured silks, gold thread, and tinsel, chiefly in chain stitch, with three borders of small scroll and flower devices and sprays of blossoms set diagonally at the inside corners. *Turkish*. (Albanian.) 17th centy. L. 2 ft. 6 in., W. 20 in. Bought, 2*l.* 5*s.* 462.-1877

CUSHION COVER of unbleached linen, embroidered with coloured worsted, in chain stitch, with a border, of flowers and leaves, to a ground scattered over with floral forms. *Turkish.* (? Albanian.) 17th centy. 2 ft. 11½ in. by 20 in. Bought, 1l. 5s. 467.-1877.

Similar work is done at the present time (1886).

CUSHION COVER of cotton, embroidered in close cross stitches with coloured silks, chiefly red and blue, in repeated series of conventional stags and peacocks. *Turkish.* (Albanian or Cretan.) 17th centy. 3 ft. 10 in. by 16½ in. Bought, 2l. 475.-1877.

CUSHION COVER of white silk, embroidered with coloured silks in long and short stitch, and silver thread stitched upon yellow silk cords, forming cypher of crossed E's and L's, which is surrounded by rectangular border of floral scrolls springing from its corners. *English.* 18th centy. 19 in. by 14¼ in. Bought, 1l. 5s. 1148.-1877.

CUSHION COVER of canvas, embroidered with coloured silks in chain stitch, with vertical palmette and floral motives, on each side of which spring similar forms, with tulip and carnation devices. Acquired in Crete. *Pers.-Syrian.* 18th centy. 2 ft. by 17 in. Bought (1907 to 2066, 250l.). 2037.-1876.

CUSHION COVER of canvas, embroidered in long cross and satin stitches with coloured silks. A border of repeated scrolling stem; between which are set fruit, tulip, and bird forms. From four inner corners sprigs of rose and carnation devices point towards central arrangement of rose and carnation devices, set in a circular device, with radiating divisions; small rose blossom devices scattered about it. Acquired in Crete. *Turco-Greek.* 18th centy. 18 in. by 14 in. Bought (1907 to 2066, 250l.). 2038.-1876.

CUSHION COVER of linen, embroidered in long cross stitches, satin and feather stitches with coloured silks. A border with repeated devices of birds, carnations, and other floral devices, surrounds a central medallion in which are a man and a woman with (?) cypress tree between them; the man playing the fiddle, the woman dancing; over it, is the sun

with two birds on each side of it. Acquired in Crete. *Turco-Greek*. 17th or 18th centy. 18 in. by 11½ in. Bought (1907 to 2066, 250*l.*). 2039.-1876.

CUSHION COVER of canvas, embroidered with blue, red, and other coloured silks, laid and overstitched. The pattern consists of symmetrically scattered palmette motives of debased form, within each of which occurs the tulip device; the border enclosing them consists of repetitions of debased leaf forms. *Turco-Syrian* or *Rhodian*. 18th centy. 4 ft. 4 in. by 3 ft. 7 in. Bought, 4*l.* 645.-1877.

CUSHION COVER of canvas, embroidered with blue, red, and other coloured silks, laid and overstitched. The pattern consists of symmetrically scattered cone-shaped devices, flanked by sprays of blossoms and leaves. The inclosing border is of small triple-tongued ornament in blue silk. *Turco-Syrian* or *Rhodian*. 18th centy. 4 ft. 4 in. by 3 ft. 10 in. Bought, 4*l.* 8*s.* 646.-1877.

CUSHION COVER of canvas, embroidered with blue, red, and other coloured silks, laid and overstitched. The pattern consists of debased conventional tulip motives and other floral devices, repeated symmetrically. *Turco-Syrian*. *Rhodian* (?). 18th centy. 4 ft. 8 in. by 3 ft. 6 in. Bought, 3*l.* 10*s.* 647.-1877.

CUSHION COVER of canvas, embroidered with blue, red, and other coloured silks, laid and overstitched. The pattern consists of symmetrically arranged fantastic floral motives of debased form, outlined with dark silk. *Turco-Syrian* or *Rhodian*. 18th centy. 22 in. by 18 in. Bought, 16*s.* 652.-1877.

Compare also with 645.-1877.

CUSHION COVER of canvas, embroidered with coloured silks, laid and overstitched. The pattern consists of a balanced arrangement of fruit, leaf, and blossom devices of debased forms, outlined with dark silk. *Turco-Syrian* or *Rhodian*. 18th centy. 19½ in. by 17 in. Bought, 16*s.* 660.-1877.

Compare also with 645.-1877 and 652.-1877.

CUSHION COVER of canvas, embroidered with coloured silks, laid and overstitched. The pattern consists of a balanced arrangement of blossom and leaf motives of debased form, outlined with dark silk. *Turco-Syrian* or *Rhodian*. 18th centy. 2 ft. by 16 in. Bought, 16s. 663.-1877.

Compare also with 660.-1877.

CUSHION COVER of canvas, embroidered with coloured silks laid and overstitched, and gold thread in short stitch. The pattern consists of a balanced arrangement of floral forms about a centre palmette of debased form, all outlined with dark silk. *Turco-Syrian* or *Rhodian*. 18th centy. 21 in. by 14½ in. Bought, 16s. 665.-1877.

CUSHION COVER of canvas, embroidered with blue silk in short stem and satin stitches, with repeated small leaf sprays interspersed with small petal forms. These latter have spots of red silk worked on them. *Turco-Syrian*. 18th centy. 20½ in. by 16 in. Bought, 16s. 664.-1877.

CUSHION COVER of canvas, embroidered in tent or short stitches with coloured silks, and gold thread in longer stitches; in a diaper pattern of blossom motives, with outer and central parts alternately outlined in black silk. *Turco-Syrian*. 18th centy. 22 in. by 18½ in. Bought, 16s. 658.-1877.

CUSHION COVER of canvas, embroidered on one side in cross stitch with crimson floss silk, in pattern of repeated angular forms. Acquired in Crete. *Turkish (Albanian ?)*. 17th or 18th centy. 19 in. by 14½ in. Bought (1907 to 2066, 250*l.*) 2065.-1876.

CUSHION COVER of canvas, embroidered, in tent stitches, with coloured silks all over, in a pattern consisting of an elaborated central crimson star shape with white ground about it, and portions of other star and geometrical shapes symmetrically arranged, and set in a border of yellow ground with geometric forms symmetrically arranged and repeated. Intermingled with them are debased leaf and floral devices. *Moghul work*. Acquired in Persia. 18th or 19th centy. 3 ft. 2 in. by 2 ft. 2 in. Bought, 4*l.* 954.-1886.

See also 65.-1877.



CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with panelled and floral ornament. Made at Resht. *Persian*. 1876. 2 ft. 11 in. by 2 ft. 3 in. Given by H.I.M. the Shah of Persia. 841.-1877.

See also 846.-1877.

CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with panelled leaf and blossom pattern. Made at Resht. *Persian*. 1876. 2 ft. 9 in. by 2 ft. Given by H.I.M. the Shah of Persia. 842.-1877.

CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with panelled and floral ornament. Made at Resht. *Persian*. 1876. 2 ft. 10 in. by 2 ft. Given by H.I.M. the Shah of Persia. 843.-1877.

See also 841 and 850.-1877.

CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with panelled and floral ornament. Made at Resht. *Persian*. 1876. 2 ft. 9 in. by 2 ft. Given by H.I.M. the Shah of Persia. 844.-1877.

See also 843 and 850.-1877.

CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with panelled floral ornament. Made at Resht. *Persian*. 1876. 2 ft. 7 in. by 21½ in. Given by H.I.M. the Shah of Persia. 846.-1877.

CUSHION COVER of light brown cloth, with patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. The pattern consists of a diapering arrangement of ovals and geometrically shaped spaces, containing balanced arrangements of floral devices. Made at Resht. *Persian*. 1876. 2 ft. 9 in. by 2 ft. 1 in. Given by H.I.M. the Shah of Persia. 848.-1877.

CUSHION COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch with panelled and floral ornaments. Made at Resht. *Persian*.

1876. 2 ft. 7 in. by 22 in. Given by H.I.M. the Shah  
of Persia. 850.-1877.

See also 841 and 843.-1877.

CUSHION COVER of linen, embroidered with coloured silks in short and cross stitches, with a border of repeated floral groups (rose and ? hyacinth devices). Within the border, at each of the four corners, is a spray of similar floral forms placed diagonally. *Turco-Syrian*. 19th centy. 20 in. by  $13\frac{3}{4}$  in. Bought, 3l. 3s.

326.-1879.

Both sides of the cushion case or cover are embroidered. Similar in pattern to No. 473.-1877.

CUSHION COVER of mixed white silk and flax fabric, with an edging of tapestry weaving stitch, done with fair yellow silk and white thread, and ornamented with a diapering pattern, upon the main ground, of repeated formal sprays of flowers; the stems and leaves in white thread, chain stitch, the blossoms of drawn thread and silk, outlined with pink silk in short stitches. From the *Turkish Archipelago*. 19th centy. 30 in. by 32 in. 8s.

4145.-1856.

CUSHION COVER of white cotton, the ends of loosely woven flax embroidered with coloured silks in short stitches, with repeated curved sprays of blossoms and leaves. From the *Turkish Archipelago*. 19th centy. 3 ft. 10 in. by 18 in. 8s.

4146.-1856.

---

## DOYLEYS.

DOYLEY (portion of) of coarse linen, embroidered in cross and short stitches, with lozenges and crosses in drawn thread work and white embroidery. 11 in. by 10 in. From Hardanger. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 809.-1884.

DOYLEY, piece of loosely woven linen, with drawn thread embroidered chiefly in tapestry stitches with white silk, small portions in satin stitch. The pattern consists

of an open octagonal grill in centre. Beyond is a border of drawn thread diamond shapes, set between two bands of tapestry stitch work. *Persian*. 18th centy. 11 in. square. Bought, 4s. 2355.-1876.

DOYLEY of loosely woven linen, embroidered in centre with red, green, and blue silks in satin stitch, around which is an arrangement of squares of drawn thread white silk work, alternated with squares of linen. The corners are worked with coloured silks in satin stitch. *Persian*. 18th centy.  $12\frac{1}{2}$  in. by  $11\frac{1}{2}$  in. Bought, 4s. 2358.-1876.

DOYLEY of linen, with white silk embroidery in satin stitch and drawn thread work, whipped round with white silk, in geometric forms. *Persian*. 18th centy.  $10\frac{1}{4}$  in square. Bought, 4s. 2359.-1876.

DOYLEY of loosely woven linen, with white silk embroidery in satin stitch, and drawn and cut work, in pattern of geometric forms. *Persian*. 18th centy. 11 in. square. Bought, 4s. 2360.-1876.

DOYLEY, made of four pieces of white thread pillow lace, and two bands of white linen with cut and drawn thread work, cross stitch and tapestry weaving stitch in white and black thread with geometrical angular forms. Bordered with narrow white thread pillow lace. Peasant work of the province of Skåne, Sweden. *Swedish*. 19th centy. 14 in. square. Bought, 1l. 8s. 367.-1882.

This is called "Duk" in Swedish; the bands are from the ends of a pair of linen cap-lappets or "Klutaband."

DOYLEY, made up three bands of drawn thread work with pattern of geometrical forms done in tapestry weaving stitch (the two outer ones in grey and white thread, the centre one in light brown and white thread), and two bands of white thread pillow lace. Bordered with white pillow lace. Peasant work of the province of Skåne, Sweden. *Swedish*. 19th centy.  $14\frac{3}{4}$  in. by 14 in. Bought, 1l. 14s. 366.-1882.

This is called "Duk" in Swedish; the bands are from the ends of a pair of linen cap-lappets or "Klutaband."

DOYLEY, made up from two bands of drawn thread work, with pattern of geometrical forms done in tapestry weaving stitch (with white and grey thread), and two bands of white thread pillow lace. Bordered with white pillow lace. Peasant work of the province of Skåne, Sweden. *Swedish*. 19th centy.  $14\frac{1}{4}$  by 13 in. Bought, 17. 14s. 365.-1882.

This is called "Duk" in Swedish; the bands are from the ends of a pair of linen cap-lappets or "Klutaband."

DOYLEYS or squares (14) of loosely woven linen, embroidered (both sides alike) with coloured silks and gold and silver threads chiefly in drawn thread work, with tapestry weaving and other stitches in symmetrically arranged patterns of different size squares. *Turkish*. 19th centy. Bought (with 127 other specimens), 16l. 10s.  $\frac{106}{59, 71, 108, 110}$ , 1885.

DOYLEYS or squares (three) of loosely woven linen, embroidered (both sides alike) in a sort of darning stitch chiefly with coloured silks and gold threads, with symmetrically arranged patterns of floral devices. *Turkish*. 19th centy. Bought (with 128 other specimens), 16l. 10s.  $\frac{106}{27, 63, 95}$ , 1885.

DOYLEYS or squares (eight) of loosely woven linen, embroidered (both sides alike) in a sort of satin stitch chiefly, with coloured silks and gold threads, with symmetrically arranged patterns of geometric forms, diamonds, squares, trellis stripes. *Turkish*. 19th centy. Bought (with 123 other specimens), 16l. 10s.  $\frac{106}{76 \text{ to } 78}$ ,  $\frac{103}{84, 89, 90, 107, 109}$ , 1885.

DOYLEYS or squares (six) of loosely woven linen, embroidered (both sides alike) in a sort of whipped short stitch chiefly, with coloured silks and gold threads, with symmetrically arranged patterns of geometric figures and formal plant sprays. *Turkish*. 19th centy. Bought (with 125 other specimens), 16l. 10s.  $\frac{106}{3, 32, 44, 70, 88, 131}$ , 1885.

## FIGURES OF SAINTS, &amp;c.

FIGURE of St. Andrew under an arch, embroidered on canvas in gold thread closely laid for draperies and architecture, and in chain stitch with silks for hands, feet, and face, for coloured spiral ornament on columns and lines in draperies. The space about figure is filled in with woven pink silk laid over a dark blue cotton ground. The pink silk is worked with stars in gold threads stitched down. *German*. 12th cent<sup>y</sup>.  $9\frac{3}{4}$  in. by  $5\frac{1}{4}$  in. Bought (Bock coll<sup>n</sup>). 8242.-1863

This is similar to 8568.-1863. Both figures may have been used upon the same ecclesiastical vestment.

FIGURE of an Angel, embroidered upon canvas with gold thread closely laid (for wings and draperies), and white silk in chain stitch (for hands and face). The brown silk lines marking features, draperies, and wings, are worked in chain stitch with the needle. *German*. 12th cent<sup>y</sup>.  $8\frac{1}{2}$  in. by 5 in. Bought (Bock coll<sup>n</sup>). 8568.-1863.

Compare with 8242.-1863.

FIGURE of a Saint (fastened to band, 8240.-1863), with ground of purple silk, worked with worn gold threads in short stitch over stretched strings ?*Sicilian or German*. 12th or 13th cent<sup>y</sup>. 5 in. by  $1\frac{3}{4}$  in. Bought (Bock coll<sup>n</sup>). 8240b.-1863.

The work in this specimen is similar to that in 8226.-1863. See also remarks as to a method of work in No. 83.-1864 in which strings are used in connexion with the embroidery.

FIGURE of St. Ursula, within a gothic niche (much faded), embroidered with gold threads laid flatly upon a silk ground. The face and parts of the drapery of chain stitch in silk. *German*. Late 14th cent<sup>y</sup>.  $8\frac{3}{4}$  in. by  $3\frac{3}{4}$  in. Bought (Bock coll<sup>n</sup>). 8648.-1862.

Similar style of work to be seen in 1305.-1864. Dr. Bock states that this was worked by the Guild of Embroiderers of Cologne, and belonged to the dalmatic of a bishop. It was found in a grave in the cathedral of Cologne.

FIGURE of the Virgin and Child, embroidered in coloured silks (draperies chiefly in chain stitch; face, hands, and

child in short stitch,) and gold threads laid flatly.  
*Italian*. Early 16th centy.  $8\frac{1}{4}$  in. by  $5\frac{1}{2}$  in. Bought, 17.  
 8388.-1863.

The Virgin is robed in the usual crimson tunic, and sky-blue flowing mantle, and, as is customary in the Italian schools of art, a golden star is figured on her left shoulder. Sitting upon a tasseled cushion, and holding a little bird in His left hand, is the infant Christ.

### FURNITURE TRIMMING.

FURNITURE trimming or border of black velvet, with a pattern of a flower-bearing scrolled vase between two horns of plenty, with fruits and acanthus scrolls, amongst which, and *vis-à-vis* to one another, are two griffins with red tongues, wings displayed, and cloven-footed legs, cut out of coloured satins applied (*appliqué*), and outlined with gold, silver, and silk threads and gimp stitched down. The lower edge is scalloped with *appliqué* work of similar class of design. ? *Spanish* or *French*.  
 16th centy. 25 in. by 12 in. Bought. 4894.-1858.

See similar style of ornament and work in Nos. 98, 119, 155 and 156.-1880.

### HAMMOCK.

HAMMOCK of brown canvas, worked with twisting continuous sprays of carnation flowers and leaves in white and red thread cross stitch, with fringe and border of pillow-made brown thread lace (*torchon*) run with white and red thread. *Brazilian*. 19th centy. L. 13 ft., W. 6 ft. 6 in. (Paris Exhibition, 1867.) Bought, 87.  
 644.-1869.

### HANGINGS.

HANGING or COVER (two pieces joined together) of crimson velvet, embroidered with gold thread, couched and laid over cords, in vertical arrangement of double scrolls terminating in tulip and other blossom forms, with birds occasionally introduced upon the scrolls, outlined throughout with twisted cord stitched down. ? *Indian*. 16th centy. L. 4 ft. 11 in., W. 3 ft. 3 in.  
 Bought, 57. 527.-1877.

HANGING of linen, embroidered with coloured worsteds in short darning stitches, with a pattern of repeated interlacing lines forming open rectangular forms, and surrounded by a border of Gothic letters which form a verse of an Icelandic hymn. *Icelandic*. Probably 17th centy. H. 2 ft. 10 in., L. 14 ft. 4 in. Bought (8 to 13.-1884, 80l.). 9.-1884.

The long narrow shape of this hanging and the simple character of the pattern are survivals of traditional custom in the use and decoration of such hangings. The earlier European tapestry hangings and embroidered hangings were of similar shape (see Bayeux "tapestry" and German tapestries, Nos. 6, 67, and 4025.-1856.

HANGING or PANEL of yellow satin, with pattern of repeated groups of scroll forms with fruit (pomegranate) and leaf devices cut out of red, green, and blue velvets and white satin applied (*appliqué*), and outlined with yellow silk gimp stitched down. *Italian*. Early 17th centy. 6 ft. 6 in. by 1 ft. 8 in. Bought, 8s. 4d. 1033.-1854.

See similar work in No. 7468.-1861.

HANGING or COVER of green velvet, with border of conventional strap and scroll pattern, embroidered in cross stitch with coloured silks on canvas. Similar embroidery of an oval panel of fruit with sprays of flowers in the centre and flowers and fruit in the angles is applied (*appliqué*) to the green velvet. Green fringe to the edge. *Italian*. 17th centy. 9 ft. by 6 ft. 2 in. Bought (Castellani coll<sup>n</sup>), 26l. 10s. 722.-1884.

HANGING or COVER of white linen, embroidered with white cord stitched down to outline the forms; with white thread in satin stitch for stem and leaf forms; and in knotting stitches, drawn thread, and laid work for the ornamental fittings within the outlines. The pattern is composed of floral, leaf, and fanciful shapes, arranged symmetrically in lengths of 18 inches, reversed and repeated. *Dutch*. Late 17th or early 18th centy. L. 8 ft. 8½ in., W. 2 ft. 2 in. Bought, 5l. 5s. 814.-1873.

HANGING OR COVER FOR A DIVAN, of cotton, upon which are applied two long hexagonal forms flanking a star form of canvas, embroidered in tent (cushion) stitches with coloured silks. These three shapes are filled in

with various diaper patterns of diamonds, zigzags and checks (small squares). Acquired in *Morocco*. 6 ft. 10 in. by 2 ft. 6 in. Bought, 5*l*. 341.-1886.

This character of ornament suggests the mixture of primitive patterns (as used by wandering tribes) and elaborated geometric shapes, such as the Saracens in Cairo have used.

HANGING OR COVER FOR A DIVAN ? (a long strip) of cotton, upon which are applied star and long hexagonal shapes, alternated, of canvas, embroidered in tent stitches with coloured silks. These shapes are filled in with various interlacing, star, and octagonal petalled forms and diaper patterns of blossoms. Acquired in *Morocco*. 6 ft. 6 in. by 2 ft. 6 in. Bought, 8*l*. 10*s*. 342.-1886.

The interlacing ornaments suggest such as were used in the Moorish tiles (*Azulejos*) of Spain. Similar sort of pattern is to be seen in specimen No. 249.-1880.

The elaborated star forms are survivals of the star-formed wooden plaques and tiles of Saracenic and Persian origin.

HANGING OR COVER FOR A DIVAN, consisting of three pieces of linen sewn together and embroidered with cross stitch in coloured silks. The two outer pieces are covered with symmetrical arrangements, repeated at one end of cross or trellis bands, ornamented with small blossom devices, the diamond or lozenge spaces between the trellis bands filled in with crosses and balanced floral devices, and at the other end of blossom forms set within star shapes and debased tulip motives between them. Acquired in *Morocco*. 6 ft. 2 in. by 3 ft. Bought, 4*l*. 340.-1886.

HANGING OR COVER of pale green silk embroidered in tambour (chain stitch) work with coloured silks, chiefly grey, blue, and light and dark tones of Indian red. The pattern consists of a diapering of ornamental trellis, with sprays of floral forms in centre of each panel. In the middle of the piece is a large blossom device. *Chinese*. ? 18th cent<sup>y</sup>. 7 ft. 5 in. by 6 ft. 3½ in. Bought, 9*l*. 434.-1884.

HANGING (FOR A NICHE) of crimson satin, embroidered with gold and silver threads and coloured silks, chiefly laid or stitched down, the stems worked over strings so as to give a relief effect, with a pattern of central cypress motive with a small bird on each side of it, and flanked



by the palmette or Cashmere shawl device, between which are floral and leaf scrolling stems. Lined with crimson damask. *Persian*. 18th or 19th centy. 2 ft. 9 in. by 22 in. Bought, 2*l.* 3*s.* 955.—1886.

---

### HOLSTER.

HOLSTER (a pair) of blue velvet, embroidered with coloured silks in satin stitch, and gold and silver threads, stitched down. The flap is filled with a pattern of a kneeling man with parrot on his left hand set in a shield shape, bordered with repeating leaf and blossom device. The cypress device with two headed bird at base runs along the narrower part of the holster. *Persian*. 19th centy. 16½ in. by 5½ in. Bought, 3*l.* 15*s.* the pair. 842 and 842*a.*—1876.

---

### LECTERN CLOTHS.

LECTERN CLOTH (panel of) of discoloured linen, embroidered with coarse thread chiefly in chain stitch, with a quatrefoil at top enclosing the Annunciation; four angels, one at each corner, swinging a thurible; formal leaf-bearing boughs and stems with cornflowers are interspersed. At the top, and marking the lower portion containing an arrangement of figures, St. Peter and St. Paul, St. James the Less and St. Matthias, St. James the Greater and St. Andrew, is a twining bramble stem with an occasional lion's head introduced. Remains of coloured silk embroidery in centres of leaves and on lion heads may be traced. *German*. Late 14th centy. 2 ft. 9½ in. by 1 ft. 10½ in. Bought (Bock coll<sup>n</sup>). 7029.—1860.

See also 1309.—1864 and 8358.—1863.

LECTERN CLOTH of faded linen, embroidered chiefly in chain stitch with coarse thread, with a vertically-arranged pattern divided into two parts, the one to hang one way, the shorter to hang in the reverse way. At the lower end of the longer length above the fringe, with oak leaf stems between them, is a series of figures, an angel,

vested like a deacon, in an appressed and girdled alb, playing a violin, then six apostles, St. Simon with the fuller's bat in his hand, St. Matthias with sword and book, St. James the Greater with pilgrim's bourdon or staff, St. Jude or Thaddeus with club or book, St. Andrew with book and saltire cross, St. Thomas with spear, and another vested angel playing a lute. This series of figures is surrounded by an intertwining bramble set with blossoms. This form of bordering is used throughout to mark off the several parts of the entire design. Above is a large quatrefoil with a roundel encircled by the words:—† Magnificat : Anima : mea : Dominum : containing the Visitation ; the figures stand amid lily-bearing stems ; in each of the petals of the quatrefoil is an angel. Outside the quatrefoils are circles inclosing figures of saints. Between these circles and the quatrefoil are arrangements of floral stems each springing from a crown. At the upper and lower ends of the border are oblong panels containing a balanced arrangement of a double-handled vase, between two wyverns, jessant oak branches. Then comes another similar arrangement of central quatrefoil and outer circles ; within the quatrefoil is a roundel encircled by the words † Gloria : in : exc(e)l(s)is : Deo : et : in : terr(a), and figured with the Assumption of the Virgin Mary. A repetition of the panel with vase and two wyverns is reversed. Below it is an arrangement of quatrefoil and circles similar to that described. The quatrefoil here encloses a roundel inscribed † Ecce : ancilla : Domini : fiat : michi : containing the Annunciation. Corresponding with the opposite end of this lectern cloth there is here a row of eight figures, of which two are angels robed as deacons, one playing the violin, the other the guitar ; then come six apostles—St. John the Evangelist exorcising the poisoned cup ; St. Bartholomew, with book in one hand and flaying knife in the other ; St. Peter, with book and key ; St. Paul, with book and sword held upwards ; St. Matthew, with sword held downwards, and book ; St. Philip, with book and cross. *German.* 14th centy. L. 10 ft., W. 3 ft. Bought (Bock coll<sup>n</sup>). 8358.-1863.

Dr. Bock states that similar lectern veils may still be frequently met with in Westphalian churches, as also in the Episcopal Museum at Münster. Dr. Bock also refers to a lectern veil mentioned by the late M. Viollet le Duc, as preserved in the Cathedral at Sens, as well as to records of similar veils used in the 15th century in England. Dr. Rock's "Textile Fabrics" contains a detailed description of this specimen. Similar character of work to be seen in No. 7029.-1860.

LECTERN COVER (part of) of coarse linen, embroidered chiefly with stem and short stitches in white, brown, and blue thread, with a vertical pattern composed of scrolls with busts, placed upon the floral terminations of the scrolls, of St. John, Christ, and St. Peter at the top, and then one above the other, in two series, St. James the Greater, St. James the Less, St. Thomas, St. Judas Thadeus, and St. Andrew, St. Simon, St. Bartholomew, and St. Matthew. *German*. 16th centy. 4 ft. 8 in. by 1 ft. 4½ in. Bought (Bock coll<sup>n</sup>). 8693.-1863.

Dr. Bock states that such cloths were also used as towels by the priests to dry their hands on after taking off their vestments. The embroidery in this specimen and treatment of the scrolls and leaves are similar to those in No. 581.-1884.

LECTERN COVER (or humeral veil) of red satin, embroidered with ornament cut out of cloth of gold and blue and white satin, applied (*appliqué*) and outlined with blue and yellow silk gimps stitched down. The ends of the cover consist of two panels with balanced groups of acanthus scroll forms. The length between the two ends is filled with balanced double scroll ornament, ending in bunches of white grapes, horns of plenty holding fruit, and ears of wheat. *Italian*. 16th centy. 9 ft. by 1 ft. 9¼ in. Bought, 3l. 7468.-1861.

(See similar work in border, 1163.-1877.)

LECTERN COVER (or humeral veil) of green velvet, divided into three panels bordered with repeating leaf pattern, worked and "couched" with gold and silver thread. The square panels at each end contain roundels, in one of which is the nativity of John the Baptist; in the other the baptism of Christ. The figures and draperies in these are worked with coloured silks in feather stitch, with occasional outlines of gold thread, with which the ground is also worked. The corners about the roundels are filled (in the first named panel) with figures of St. Mark, a Pope, and two bishops, and (in the second panel) with the four Evangelists. The background to these is laid with gold threads, over and between which is worked white and yellow silk. The central oblong panel of green velvet is embroidered with medallions, ornamental shields, and conventional leaf scroll work done in gold "couching" applied (*appliqué*). The medallions contain representations of the Agnus Dei, John the Baptist's head in a charger, the Archangel St. Michael, and another

Saint, worked with coloured silks in feather stitches. The ornamental shields are laid with silver thread, upon which are worked, in two of them, a floriated cross, and in the other two, the spear wound and four nail wounds of the Crucifixion, with drops of blood. From the Convent of "La Madre de Dios," at Seville. *Spanish*. Early 16th centy. L. 9 ft. 6 in., W. 2 ft. Bought, 160l.

529.-1877.

LECTERN COVER (or humeral veil) of flowered silk, with panels of white satin at each end, embroidered in gold thread outlining conventional scrolls about a central medallion, cut out of various coloured satins, and applied (*appliqué*) to the ground. In the medallion is a cross, of gold thread laid, rising from the crest of a mound of yellow silk, worked over and in between gold threads; the spear and four nail wounds of the Crucifixion worked in chain-stitch, stem-stitch with red silk. *Spanish*. 17th centy. L. 8 ft. 4½ in., W. 1 ft. 10 in. Bought, 2l. 278.-1870.

---

#### MANTLE FOR SCROLL OF THE LAW.

MANTLE OF THE LAW SCROLL, of crimson velvet and silver tissue, heavily embroidered in gold thread, couched and padded, with flower scrolls and fruit, regal crowns, and the furniture of the Jewish worship, with a representation of the Ark of the Sephardic (Spanish and Portuguese) Synagogue at Amsterdam, for which it was made, fringed with gold lace and silvered tassels. (Two large bells of silver filigree accompany this, each 17 in. high. See No. 350.-1870.) *Spanish*. 17th centy. L., including fringe, 3 ft. 9 in., circumf. at bottom, 6 ft. 9 in. 70l.

349.-1870.

---

#### MATS.

(See also Section of Tapestry-woven and Embroidered Egyptian Textiles, p. 78.)

MAT (circular) of brown velvet, with raised embroidery of central star shape, round which are repeated floral forms worked in coloured silks and gold and silver

threads. *Persian*. Diam.,  $17\frac{1}{4}$  in. and 16 in. Bought, 1l. 10s. 836.—1876.

This embroidery is done upon strings which are first stitched to the pattern traced upon the velvet (*see also* 1280.—1874).

MAT (circular) of canvas, covered with embroidery in coloured silks of short stitches, with a pattern of radiating forms, such as cypress trees, seated figures, and birds; in centre a cross leaf device with fishes. In outside border, marks like the "swastika" are used in ornaments; edged with green silk braid. *Persian*. 17th or 18th centy. Diam.,  $11\frac{1}{4}$  in. Bought, 3s. 79.—1877.

---

### MEDICINE CHEST.

MEDICINE CHEST, covered with green satin, upon which, in puffed white satin outlined with gold thread, are symmetrically arranged floral devices. The panels, front and back, have a pomegranate device; in centre, and at each corner, carnation blossoms. The ground is strewn over with spangles. Inside are six phials of ruby glass with silver-gilt tops; a two-handled cup, spoon, spatula, and diminutive spoon and fork, all silver-gilt. Below are three partitioned drawers which open at one side. *French*. First half of 17th centy. H.  $7\frac{3}{4}$  in., L.  $7\frac{1}{4}$  in., W. 5 in. 8l. 1182.—1864.

This is said to have belonged to Louis XIII.

---

### MIRROR FRAME.

MIRROR, set in a moulded wooden frame with gilt floral and diaper ornament on black lacquer. The space between the edge of frame and mirror is filled in with white silk, to which are applied (*appliqué*) flat and padded embroideries done in various stitches with coloured silk and silk gimp. At top is a lady under a canopy, and two buildings; at the sides are a king and a queen, and beneath them a lion and an unicorn. The spaces between are occupied by flowers, animals, birds, and insects. *English*. 17th centy. 2 ft.  $4\frac{1}{2}$  in. by 2 ft. Bought, 10l. 351.—1886.

See similar character of work in 125.—1878 and 892.—1864, 308.—1880.

## NAPKINS.

NAPKIN (oblong) of loosely woven flax, embroidered in silks and silver thread, in a weaving stitch (both sides alike) and chain stitch; with central carnation, radiating device, set in a square, and similar radiating devices outside each of the corners; between them, at sides, a vertical arrangement of palmette leaf and blossoms. Acquired in Crete. *Turkish*. 16th or 17th centy. 18 in. by 14 in. Bought (1907 to 2066, 250*l.*).

2031.-1876.

NAPKIN, the four corners embroidered in crimson thread in cross stitch, with a squared and balanced arrangement of two stags resting upon the upturned tails of two imaginary winged human forms or syrens, separated by an ornamentation of a love-knot, surmounted by a heart, sprouting out of which is a stalk bearing a four-petaled flower, and then a stem with triangular cornflower at the end of it. *German*. 17th centy. 3 ft. by 2 ft. 6½ ins.

4458.-1858.

NAPKIN of canvas, embroidered in cross and short stitch with red silk. In the centre an unequal sided octagonal figure, inclosing leaf device, left in canvas and set in ground of red work; birds and ornamented cross devices placed alternately upon outer side of octagon, beyond and about which is a narrow oblong bordering of repeated leaf devices; the same style of bordering is worked upon outer edge of napkin. *Italian*. 17th centy. 21 in. by 18½ in. Bought (Robinson coll<sup>n</sup>).

105.-1880.

Compare with 500.-1877 and 502.-1877.

NAPKIN of linen, embroidered in short and cross stitch with red silk, and in chain stitch with gold thread, with a border of continuous pattern, with labels or scrolls across the main lines of the ornament. Fringed at two ends with crimson and yellow silk. *Italian (Abruzzi)*. 17th centy. 1 ft. 10 in. by 1 ft 3 in. Bought, 1*l.*

597.-1884.

NAPKIN (Sindon or Pyx-cloth) of linen, with border embroidered in darning stitch with coloured silks and flat silver gimp in satin stitch. The pattern consists of elongated six-side panels placed obliquely, with fine

stem and little blossom devices arranged symmetrically, between them, at the corners, is a sort of Oriental "tree" and blossom device. *Greek Islands* or *Italian*. 17th centy. 18½ in. by 16½ in. Bought (Bock coll<sup>n</sup>).

8342.-1863.

NAPKIN of loosely woven flax, with drawn thread devices in centre, at corner, and part of border; and embroidered with narrow bands of tapestry stitch in white silk; with small floral devices scattered over main ground; coloured silks and star forms in bands forming the border in white silk, in satin and short stitches. *Persian*. 17th centy. 20½ in. square. Bought, 1l. 5s. 2361.-1876.

NAPKIN of canvas, with drawn thread diamond centre and corners, and border of tapestry stitch worked with white and yellow silks. Upon the main ground are floral devices, coarsely worked in long and short stitches with red and green silks and occasional gold thread. *Persian*. 17th centy. 21 in. by 18 in. Bought, 1l. 5s.

2365.-1876.

These have evidently been added by a hand different from that of the original worker of the cover.

NAPKIN (part of) of loosely woven linen, embroidered with coloured silks and gold thread in chain stitch; with two groups of conventional flowers, arranged diagonally towards centre of square; bordered with a scroll of repeating pattern, and a further narrower border of flower devices. *Turkish*. (Albanian.) 17th centy. 19½ in. by 10½ in. Bought, 1l. 10s. 463.-1877.

NAPKIN of linen, with a border of repeating groups of conventional birds, *vis-à-vis*, with formal cypress tree between them; and between each such group, a blue vase with a carnation, worked in cushion stitch with coloured silks; some of the forms outlined with black silk in feather stitch. *Albanian* or *Greek Islands*. 17th centy. 19 in. by 17 in. Bought, 1l. 5s. 1304.-1877.

NAPKIN of loosely woven cotton, completely covered with embroidery in darning stitches with coloured silks (light blue, white, grey, red, &c. forms outlined with black), in a geometrical pattern. Fringed with black silk

thread on one side. *Turcoman*. ?17th centy. L. 2 ft. 4 in.,  
W. 15¼ in. Bought, 8s. 828.-1876.

Compare with pattern of 77.-1877 and 65.-1877.

NAPKIN of loosely woven flax, embroidered in long, short, stem, and twisted stitches, with coloured silks and gold thread; in centre a panel bordered with sprigs; the border about it contains repeated bunches of rose blossoms and leaf motives. Acquired in Crete. *Turco-Syrian*. 17th centy. 2 ft. 4 in. by 20 in. Bought (1907 to 2066, 250l.). 2030.-1876.

NAPKIN (oblong) of loosely woven flax, embroidered in coloured silks with floral motives within floriated circles and star-shaped forms (long, short, and chain stitch), surrounded by a border worked in short stitches with red silk. Acquired in Crete. *Turco-Syrian*. 17th or 18th centy. 2 ft. 2 in. by 19½ in. Bought (1907 to 2066, 250l.). 2040.-1876.

NAPKIN of loosely woven linen, with white silk embroidery in satin stitches, with a bordering of narrow and wide bands of geometric forms. *Persian*. 18th centy. 14 in. by 12½ in. Bought, 4s. 2356.-1876.

(An indifferent specimen.)

NAPKIN of loosely woven linen, with border of drawn thread and satin stitch work in white silk of geometric forms. *Persian*. 18th centy. 17 in. by 16½ in. Bought, 4s. 2357.-1876.

NAPKIN (square) of loosely woven linen, with drawn thread work in centre, border, and corners, embroidered in white silk, with short and tapestry stitches and satin stitches in pattern of geometric forms. *Persian*. 18th centy. 18 in. square. Bought, 1l. 5s. 2363.-1876.

NAPKIN (oblong) of loosely woven linen, with concentric broad and narrow bands of embroidery in satin stitch, with white silk and gold thread. *Persian*. 18th centy. 22½ in. by 19½ in. Bought, 1l. 5s. 2364.-1876.

NAPKIN (square) of loosely woven linen, with drawn thread and tapestry stitch work in white silk along



border, and grill of octagonal devices of drawn thread in centre. *Persian*. 18th centy. 19 in. square. Bought, 1l. 5s. 2366.-1876.

NAPKIN of loosely woven linen, with drawn thread, tapestry stitch, and satin stitch embroidery in white silk, done in pattern of diamond and square forms. *Persian*. 18th centy.  $11\frac{3}{4}$  in. by 11 in. Bought, 12s. 2367.-1876.

NAPKIN of loosely woven linen, with border and corners of geometric forms done in drawn thread and satin stitch embroidery in white silk. *Persian*. 18th centy.  $14\frac{1}{2}$  in. square. Bought, 12s. 2369.-1876.

NAPKIN of canvas, with alternations of geometric patterns, done in drawn thread and satin stitch embroidery in white silk. *Persian*. 18th centy.  $16\frac{1}{2}$  in. by 15 in. Bought, 12s. 2371.-1876.

NAPKIN (square) of loosely woven linen, embroidered with white silk stitches (same on both sides) in star shaped blossoms upon the ground, between various sized octagonal spaces of drawn open work. *Persian*. 18th centy. 15 in. Bought, 12s. 2370.-1876.

NAPKIN of loosely woven linen, with border of oblique and alternate panels of drawn thread work and embroidery in satin stitch with white silk, set between two insertions wrought in tapestry stitch. *Persian*. 18th centy. 19 in. by 17 in. Bought, 12s. 2372.-1876.

NAPKIN of loosely woven linen, with border of drawn thread work and tapestry stitch in white silk; drawn thread birds and small cypresses, and floral devices in satin stitch between them, are worked with white silk into the main ground, corners of which are of drawn thread work. *Persian*. 18th centy. 17 in. by 15 in. Bought, 12s. 2373.-1876.

NAPKIN of loosely woven linen, embroidered with white silk stitches (same on both sides) in rectangular patterns intermixed with open drawn thread work. *Persian*. 18th centy.  $16\frac{1}{2}$  in. by  $12\frac{1}{2}$  in. Bought, 12s. 2374.-1876.

NAPKIN (oblong) of loosely woven linen, embroidered in satin stitch with white silk along border, and at inner corners, with pattern of squares and triangles set in ground of drawn thread work. *Persian*. 18th centy. 22 in. by 13½ in. Bought, 12s. 2375.-1876.

NAPKIN of loosely woven linen, with central octagonal device containing alternations of radiating drawn thread and satin stitch embroidery in white silk, with main-ground scattered over with star forms in satin stitch, and bordered with tapestry stitch in white silk, and geometric devices in satin stitch and drawn thread work. *Persian*. 18th centy. 16½ in. by 14 in. Bought, 12s. 2376.-1876.

NAPKIN of loosely woven linen, with small and large hexagonal forms of drawn thread work, intermixed with embroidery of satin stitch in white silk. *Persian*. 18th centy. 16 in. square. Bought, 12s. 2377.-1876.

NAPKIN (oblong) of loosely woven linen, embroidered in satin stitch with white silk, in star devices, intermixed with occasional drawn thread work. *Persian*. 18th centy. 16½ in. by 14½ in. Bought, 12s. 2378.-1876.

NAPKIN of loosely woven linen, with drawn thread work embroidered chiefly in satin stitches with white silk. *Persian*. 18th centy. 14 in. by 12 in. Bought, 12s. 2379.-1876.

NAPKIN of loosely woven linen, with drawn thread work in centre and corners, and embroidery in satin stitch with white silk, upon main ground and along border. *Persian*. 18th centy. 16 in. by 15 in. Bought, 12s. 2380.-1876.

NAPKIN of cotton, the whole of which is of drawn thread work, with two sides of narrow bands and two of broader bands of tapestry stitch. *Persian*. 18th centy. 14 in. square. Bought, 12s. 2381.-1876.

This is somewhat exceptional, the drawn thread devices being usually employed to fill in ornamental panels and not for the entire grounding of a specimen.

NAPKIN (square) of loosely woven linen, with drawn thread (grill devices) in centre and border, intermixed

with star forms embroidered in satin stitch with white silk; coloured silk and gold thread occasionally introduced. *Persian*. 18th centy.  $14\frac{3}{4}$  in. square. Bought, 12s. 2382.-1876.

NAPKIN of loosely woven linen, with drawn thread work at corners and along border, and embroidery in chain stitch with white silk, done in formal floral devices and geometric forms alternated with drawn work along inner border. *Persian*. 18th centy. 16 in. square. Bought, 12s. 2383.-1876.

NAPKIN of loosely woven linen, with openwork of drawn threads embroidered in tapestry stitch, long and satin stitches with white silk in centre and about border; the pattern composed of geometric forms. *Persian*. 18th centy.  $15\frac{1}{2}$  in. by  $14\frac{1}{2}$  in. Bought, 12s. 2384.-1876.

NAPKIN of loosely woven linen muslin, with drawn thread work embroidered in satin stitches with white silk. Central device and surrounding border of similar geometric forms. *Persian*. 18th centy.  $19\frac{1}{2}$  in. by  $14\frac{1}{2}$  in. Bought, 12s. 2385.-1876.

NAPKIN of loosely woven linen, with drawn thread work border and ground, in centre of which is an arrangement of four squares filled in with various square shapes worked chiefly in satin stitch with white silk. *Persian*, 18th centy.  $13\frac{1}{2}$  in. by 13 in. Bought, 12s. 2386.-1876.

NAPKIN of loosely woven linen, with drawn thread work embroidered in satin stitches with white silk. *Persian*. 18th centy. 14 in. by 13 in. Bought, 12s. 2387.-1876.  
Similar but inferior to 2385.-1876.

NAPKIN of cotton, embroidered in satin and short stitches with white silk along the sides and at the corners with small geometric devices. *Persian*. 18th centy. 16 in. by  $14\frac{1}{2}$  in. Bought, 12s. 2388.-1876.

NAPKIN of loosely woven linen, with drawn thread work embroidered chiefly in satin stitches with white silk. The pattern is composed of geometric forms and small lozenge and star shapes. *Persian*. 18th centy.  $15\frac{1}{2}$  in. by  $13\frac{1}{2}$  in. Bought, 12s. 2389.-1876.

See also 2385.-1876.

NAPKIN (square) of loosely woven linen, embroidered with satin stitch (star forms) in white silk, and portions done in drawn thread and tapestry stitch. *Persian*. 18th centy. 14½ in. by 13½ in. Bought, 12s. 2390.-1876.

NAPKIN (oblong) of loosely woven linen, with drawn thread and satin stitch embroidery in white silk, done in a pattern of cypresses radiating towards central device, and borders of bands of satin stitch and drawn thread work. *Persian*. 18th centy. 15½ in. by 14½ in. Bought, 12s. 2391.-1876.

NAPKIN of linen, embroidered in satin stitch with white silk in a pattern of squares and diamonds along the border and at the corners, and a diapering of diamonds on main portion. *Persian*. 18th centy. 15 in. square. Bought, 12s. 2392.-1876.

NAPKIN, piece of loosely woven linen, with drawn thread work embroidered chiefly in satin stitches with white silk. *Persian*. 18th centy. 14½ in. square. Bought, 12s. 2393.-1876.

See also 2389.-1876.

NAPKIN of cotton, with borders of squares and geometric figures embroidered in satin stitch with white silk. *Persian*. 18th centy. 16 in. by 13½ in. Bought, 12s. 2394.-1876.

NAPKIN of cotton, with centre, border, and corners in various geometric shapes, of drawn thread work (grill pattern), surrounded with edging of satin stitch embroidery in white silk. About the centre open-work, little sprays of roses are diapered over the surfaces in gold thread laid or stitched down. On centre grill and at corners are remains of gold thread and coloured silk embroidery. *Persian*. 18th centy. 20½ in. by 19 in. Bought, 2*l*. 2397.-1876.

NAPKIN of linen, embroidered with white silk in stitches (the same on both sides). The pattern consists of an embroidered octagonal centre in a ground of rectangular open drawn work, of which four outer sides are in tapestry weaving stitch. Beyond is an embroidered diapering of star patterns, and the corners are of work

and pattern similar to those in central ground. *Persian*.  
18th centy.  $20\frac{1}{2}$  in. by  $19\frac{1}{2}$  in. Bought, 2*l*.

2398.-1876.

See also 2402.-1876.

NAPKIN of cotton, with drawn thread work devices (grills) in centre, at sides, and corners, which are edged with narrow bands of geometric forms worked with white silk in tapestry and satin stitches. In the centre of the central panel is an irregular octagon embroidered with satin stitch intermixed with drawn thread work in floral devices. The main ground is scattered over with star shaped forms worked in satin stitch. *Persian*.  
18th centy. 19 in. square. Bought, 2*l*. 2399.-1876.

NAPKIN of loosely woven linen, with drawn thread and satin stitch embroidery in white silk. The flower devices worked in satin stitch; gold thread in same stitch is introduced. The pattern consists of an octagonal panel in centre with an inner panel, both of different design, and done in drawn thread work; other patterns of drawn thread work occur at the corners of the main ground, and in hexagonal forms along the border. The main ground of linen is diapered with geometric blossoms in white silk with centres of gold thread. *Persian*.  
18th centy.  $20\frac{1}{2}$  in. by  $19\frac{1}{2}$  in. Bought, 2*l*.

2400.-1876.

This is a remarkable specimen of this kind of embroidery, which is analogous to that often seen in Italian specimens of 16th and 17th centuries, done upon linen of closer texture.

NAPKIN of linen, with openwork of drawn thread, embroidered with white silk in tapestry weaving stitch, and upon the main ground with satin stitch in various geometric forms along the border and in centre. A tree form surmounted by a square enriched with little geometric devices is in the centre of this piece. *Persian*.  
18th centy.  $21\frac{1}{2}$  in. by  $20\frac{1}{2}$  in. Bought, 2*l*. 2402.-1876.

Similar but coarser work of these classes is to be seen in specimens from Turkish Archipelago, such as No. 4180.-1856.

NAPKIN (made up of four different bits) of cotton, with white silk tapestry stitch and satin stitch bands of geometric ornament and small flower devices in satin stitch. *Persian*. 18th centy.  $24\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.  
Bought, 2*l*. 2403.-1876.

NAPKIN of loosely woven cotton, embroidered in satin stitches (back and front alike), with coloured silks in a repeating flower pattern. *Syrian*. 17th centy. 23 in. by 12 in. Bought, 8s. 477.-1877.

NAPKIN made up of four pieces of loosely woven linen, embroidered with fair coloured silks and gold thread in short stitches (darning method), with continuous stem pattern with leaf, blossom, and fruit motives symmetrically arranged. ? *Perso-Syrian*. 18th centy. 2 ft. 2 in. by 2 ft. Bought (Castellani coll<sup>n</sup>), 2*l*. 727.-1884.

NAPKIN (square) of loosely woven flax, embroidered with coloured silks and in short stitch with portion of a pattern consisting of geometrical forms (polygons, cross shapes, &c., and other geometric details), arranged symmetrically. The ground between the forms is of drawn thread, worked into holes with the effect of large meshed net. The border is of silk, woven in a continuous stem pattern of blossoms and birds. The embroidery probably *Turcoman*; the weaving *Persian*. 17th centy. 18 in. square. Bought, 15*s*. 7*d*. 258.-1884.

Compare also with 259, 296, and 297.-1884.

NAPKIN (square) of loosely woven flax, embroidered with fair coloured silks in short stitches (darning method), combined with a diaper pattern of stars and square figures. ? *Turcoman*. 17th centy. 21½ in. by 21 in. Bought, 16*s*. 259.-1884.

Compare also with 296 and 297.-1884.

NAPKIN (made up of two pieces joined diagonally) of loosely woven flax, embroidered with coloured silks closely worked in short stitches. The patterns consist of geometric devices arranged symmetrically upon a reticulated ground of white silk threads, whipped round the warp and weft of the flax. ? *Turcoman* or *Mongolian*. ? 19th centy. 18 in. by 17½ in. Bought, 18*s*. 296.-1884.

Compare also with 258 and 259.-1884.

NAPKIN (made up of two pieces joined diagonally) of loosely woven flax, completely covered with embroidery of coloured silks done in short stitch (darning method) with debased tree and leaf forms and geometric devices

arranged symmetrically. ? *Turcoman* or *Mongolian*.  
19th cent<sup>y</sup>. 19 in. by 18 in. Bought, 18s. 297.-1884.

Compare with 296, 258, and 259.-1884.

NAPKIN of cotton, embroidered in long, short, and stem stitches with a flower-pot pattern in coloured wools.  
*Hungarian*. 2 ft. 4½ in. by 17 in. Given by the Royal Hungarian Minister of Public Instruction. 880.-1883.

NAPKIN of linen, embroidered with red thread in long, short, and stem stitches with balanced arrangements of birds and slender scrolling stems with fruit and flower. Dated 1768. *Hungarian*. 21 in. by 13½ in. Given by the Royal Hungarian Minister of Public Instruction. 882.-1883.

NAPKIN of linen, worked over with coloured silks in close tent stitches, with a pattern consisting of narrow and wider bands of diagonally arranged conventional blossoms and sprays of flowers. *Persian*. 19th cent<sup>y</sup>. 2 ft. 9½ in. by 23 in. Bought, 2l. 10s 1304.-1873.

NAPKIN (portion) of white linen, with border of small diamond forms, &c. worked with white silk in satin stitch (unfinished). *Persian*. 19th cent<sup>y</sup>. 17 in. by 11¾ in. Bought, 10s. 846.-1876.

NAPKIN of white linen, woven with bands of pale yellow silk inclosing panels. In centre of form is an eight-sided figure of drawn thread work darned with flower devices, set about a square of cut work. Along the bands of silk weaving are rows of small cut work ornaments, mixed with some of which, are tapestry weaving stitches. The panels at the ends have vases (drawn work) with bunches of flowers (drawn, cut, and chain stitch work). From the *Turkish Archipelago*. 19th cent<sup>y</sup>. 2 ft. 9 in. by 16½ in. 4s. 4152.-1856.

NAPKIN of white cotton, the corners embroidered with sprays of floral and leaf forms, coloured silks, and gold tinsel. The silk worked in a sort of darning stitch, the gold tinsel in satin stitch. From the *Turkish Archipelago*. 19th cent<sup>y</sup>. Square, W. 3 ft. 4s. 4173.-1856.

NAPKIN or COVER of loosely woven white linen, embroidered in centre with a square device, birds at the four points

worked with white cotton and silk in darning and chain stitch. The ends are similarly embroidered with a band of formal leaf devices and little sprays (in satin stitch) set between two narrow bands of repeating squares and star forms worked in satin stitch and short stitch. From the *Turkish Archipelago*. 19th cent. 3 ft. by 17 in. 4s. 4184.-1856.

NAPKIN of fine linen, embroidered with bunches of flowers repeated and worked in long stitches with coloured floss silks and gold thread and tinsel. ? *Turkish* or *Persian*. 19th cent. L. 1 ft. 11 in., W. 1 ft. 6 in. Given by M. Gregorevitch, Commissioner for Russia at the Paris International Exhibition, 1867. 306.-1867.

NAPKIN of linen, with band inserted of drawn-work, leaving rude flower motive worked in satin stitch with yellow silk, and set in a ground worked in darker yellow worsted, cross stitch, and whipped round the undrawn threads of the warp and weft. Upon the linen are worked, in satin stitch with silks of two yellows, groups of buds and stems, edged with gold thread and tinsel lace and coarse pillow lace. *Hungarian*. 19th cent. 21 in. by 19 in. Given by the Royal Hungarian Minister of Public Instruction. 897.-1883.

---

## PANELS.

PANEL of red silk, embroidered with gold and silver wire, stitched upon a foundation of coarse thread or string with which the pattern has been marked out. The faces and hands of the figures are rudely worked in long and short stitch with silk. The pattern consists of two serpent forms interlaced, terminating below in horned and winged dragon heads, and above in snake heads. Between the snake heads is part of a human figure with hands extended on each side, each towards a serpent's head. Above each of the dragon heads are two grotesque figures in action gnawed by wolf heads. Between these figures, within the interlaced serpent bands, is a small human figure seated with upturned legs upon a flower (?). The intervening spaces in the panel are filled in with leaf and blossom forms, rather closely arranged. *Byzantine*.



13th centy, or *North German*, 12th centy.  $8\frac{1}{2}$  in. by  $7\frac{1}{4}$  in.  
Bought (Bock coll<sup>n</sup>). 8228.-1863.

See also 8581.-1863 as to use of silver-gilt wire.

Dr. Rock wrote of this: "This small sample of needlework is as remarkable for the way in which it is wrought as for the wild Scandinavian mythology which is figured on it.

The usual process for the application of gold and silver in textiles and embroidery is to twine the precious metal about cotton thread, and thus weave it in with the shuttle or stitch it on by the needle. Here, however, the silver, in part white in its original condition, in part gilt, is laid on in the form of a very thin but solid wire, unmixed with cotton, and the effect is very rich and brilliant.

In the middle of this piece are shown two monsters interlacing one another; within the upper coil which they make with their snake-like lengths, stands a human figure which, from its dress, looks that of a man who with each outstretched hand, seems fondling the serpent-heads of these two monsters; that at the other end terminates in the upper portion of an imaginary dragon with wings on its shoulders, its paws well armed with claws, and a wolfish head largely horned, and jaws widely yawning, as eager to swallow its prey. To our thinking, we have shown to us here the Scandinavian personification of evil in the human figure of the bad god Loki (the embroidery of whose face is worn away) and his wicked offspring, the Midgard serpent, the wolf Fenrir, and Hela or Death, who may be identified in that female figure seated within the smaller lower coil made by the twining serpents. Amid some leaf-bearing branches to the right is perceived a man as if running away affrighted; to the left we behold Thor himself, mallet in hand, about to deal a heavy blow upon the scaly length of this Midgard serpent. About the same time this embroidery was worked the bishop's crozier began to end in the serpent's head. A good figure of this piece is given by Dr. Bock, in his "Geschichte der Liturgischen Gewänder des Mittelalters," 1 Band, 2 Lieferung, pt. vi.

It may be noted that the device of the human figure with upturned legs is similar to certain Gnostic emblems, survivals of which are to be met with in Turco-Greek embroideries.

PANEL (circular) of canvas, embroidered with gold and silk in short stitch upon a foundation of strings with the figure of a king. ? *Rhenish* or *Norman*. Late 12th centy. Diameter  $6\frac{3}{4}$  ins. Bought (Bock coll<sup>n</sup>). 1249.-1864.

This class of embroidery is similar to that in No. 8226.-1863.

PANEL of canvas, embroidered with coloured silks (draperies and faces in chain stitch) and gold threads, laid flatly and couched. The architecture and halo in centre are worked in gold threads closely stitched over with coloured silks. The scene represents a chamber in which is a female saint kneeling at her prayers before a picture, a crowd of men stand behind her near a belfry, in which are swinging two bells. In the centre, above the latticed window of the room, is a group of a saint borne upwards

by two angels. *Italian*. Early 15th centy. 1 ft. 5½ in.  
by 11½ ins. Bought, *Sl*. 4216.-1857.

Dr. Rock writes, "by the costume this work would seem to have been done in Tuscany, and it shows the bed-room of some saintly noble dame wimpled and clad in a crimson mantle embroidered with gold. At the foot of her bed there is, wrought and diapered in gold, a praying desk on which lies open a book in silver having a large M in red marked on its first page; above is a picture of our Redeemer, known by His crossed glory, in the act of giving His blessing, before whom the saint is praying. At her knees are two green snakes, and above her two angels are carrying her soul, under her human form, up to heaven. Behind her, and close to a belfry, where the bells are swinging and the ropes of which are hanging down, is a group of men, one a tonsured cleric, seemingly, from his dalmatic, a deacon, with both hands upraised in surprise; near him other clerics tonsured, two of whom are reading with amazement out of a book held by a noble layman." Dr. Rock considered that this scene was of events in the life of St. Frances, widow, known in Italy, as Santa Francesca Romana.

PANEL of canvas, embroidered with coloured silks in chain stitch representing two men bearded and clad in long garments, seemingly personages of the Old Law, talking to each other. *Florentine*. 15th centy. Bought (Bock coll<sup>n</sup>). 1321.-1864.

The background is marked with indications of a diaper pattern which was originally wrought probably in gold thread couched. This fragment is similar in style to the panel No. 4216.-1867.

PANEL (oblong) of linen, worked in feather and a sort of cushion stitches with floss silks with slender stems and long petalled blossoms arranged to form three oval shaped compartments in which are figures of SS. Barbara, Christopher, and Anthony the Abbot. ? *Italian* or *German*. Late 15th centy. 4 ft. 3 in. by 12 in. Bought *Il*. 1018.-1877.

PANEL of canvas, with figures, beneath garlands, of St. John the Baptist and St. John the Evangelist, cut out of satins and painted and applied (*appliqué*) and worked over with gold threads stitched down; and foliage, ground, and background sparsely worked with gold threads stitched down and green and brown silks in long and short stitches. *Italian*. 16th centy. Square 1 ft. 4 in. Bought (Bock coll<sup>n</sup>). 8687.-1863.

PANELS (four), of shields of arms, with cardinals' hats and tassels cut out of blue and yellow silk material woven with gold strands, red and green velvet applied (*appliqué*), with outer borders to the shields stitched with gold cord;

figures on the shields worked with floss silks in long and short stitches. *Italian*. 16th centy. Each 7 in. by 6 in. Bought, 1l. the four. 595 to 595c.-1884.

PANEL of white satin, embroidered with ? Charles I. under a tent and Queen Henrietta Maria and lady in attendance advancing to him, with a chamberlain on other side of tent, chiefly in relief (stamp or stump work). The draperies are of twisted coloured silks worked over canvas (both sides alike), and of needlepoint lace stitched (button hole) gimp. Three of the banks of moss by the fountain beneath the King are of knotted silk and gimp work. Insects and animals, acorns, pears, flowers, &c. interspersed amongst the various figures. *English*. 17th centy. 1 ft. 1 in. by 1 ft. 7 in. Presented by the Rev. R. Brooke. 892.-1864.

Compare with Nos. 851.-1873 and 125.-1878.

PANEL of white satin, upon which have been mounted raised embroideries with coloured silks and gold and silver threads, in blossoms, fruits, and scrolling sprays scattered symmetrically over the ground. Many of the leaves are done in needlepoint lace stitch; the gold thread stems are of raised double rows of chain stitch. *English*. 17th centy. L. 1 ft. 10 in. W. 1 ft. 1½ in. Presented by the Rev. R. Brooke. 981.-1864.

This sort of work is similar to that in specimens like cushion cover No. 9047.-1863, as well as jacket No. 919.-1873, and cap No. 920.-1873. The flowers and fruits are mainly roses, thistles, strawberries, mulberries.

PANEL (vertical) of white satin, worked with coloured silks in long and short stitches, and layings or couchings of silk; the hair to the figures in knotted stitch. Sprays of flowers, groups, and single figures are interspersed. The principal group contains figure of St. Francis kneeling before the Virgin and Child upon a bank of clouds, small flowers showering upon them; saints upon rose blossoms and a group of angels and crucifix below. ? *English* 17th centy. 4 ft. 2 in. by 18 in. Bought, 3l. 1165.-1877.

The finish of the needlework and some of the arrangements of colours are similar to such as abound in Chinese embroidery, but the scheme of the design and the drawing of the forms suggest an English origin.

PANEL of white satin, mounted on paper embroidered with the story of Hagar and Ishmael, partly in relief (stamp or stump work), whose draperies are of twisted silks worked over canvas (both sides alike), and of needle-point lace stitched (button hole) gimp. The flat parts are done chiefly in feather stitch with coloured silks; the foliage on trees is silk gimp. *English*. 17th centy. 14¼ in. by 10 in. Bought, 5*l*. 128.-1878.

Compare with Nos. 851.-1873 and 125.-1878.

PANEL of canvas, worked with coloured silks and worsted in tent stitches, with figures in a garden; a building in the distance at centre, at right a tent, animals, and disproportionate flowers, &c. intermingled with them. The various episodes shown are taken from the biblical story of Hagar and Ishmael. *English*. 17th centy. L. 17½ in., W. 14 in. Given by C. K. Probert, Esq. 1741.-1869.

See also 851. to 851*f*.-1873.

PANEL, of canvas, embroidered with silver threads and coloured silks in tent stitches. The pattern consists of a series of horizontal arrangements of rose, carnation, and other blossoms, alternated with tongue shapes of blue shaded white, arising out of royal crowns. *English*. 17th centy. 12½ in. by 7½ in. Bought, 15*s*. 1372.-1853.

This was probably for one side of a box or casket.

PANEL (oval) of coarse linen, covered with embroidery in twisted coloured silks done in close stem stitch, and with gold threads worked in relief and couched (on the fish), with a rudely drawn figure of St. Paul, a fish, and a rayed shield. *German*. 17th or 18th centy. 16 in. by 13½ in. Bought, 1*l*. 10*s*. 1439-1871.

PANEL of linen, embroidered in silks and in gold and silver threads, couched with regularity, in the robe of the Almighty above the group of Christ and Apostles at the Table, which is also couched. The canopy above the figure of the Almighty is partly worked in satin stitch with gold thread. *German*. Late 17th centy. H. 2 ft. 8½ in. W. 19¼ in. Given by Stannard Warne, Esq. 548.-1874.

PANEL (oval), with figure of St. John the Baptist by river side. On opposite bank rise a church, mountains in distance, and castle to the right. The face, hands, and legs of the saint of painted silk; his draperies worked in coloured silks with a split-feather stitch; the folds marked by gold cords. The lamb on the book is worked with diapered layings of silver thread, as are the clouds and golden space beyond. The sky beneath is of twisted silk and gold threads, stitched down; the buildings, river, and foreground outlined, in detail with the gold thread, are worked in floss silk layings, those in foreground being held down by fine gold threads. *Italian*. 17th cent<sup>y</sup>. 16½ in. by 14 in. Bought, 2*l*. 1313.-1871.

PANEL. Picture representing a female saint (? S. Euphemia) being conveyed to Heaven by Angels, one bearing a palm branch, the other a lily. Lightning from the right and sunlight from the left. Beneath is a walled city with a group representing the martyrdom of the saint. The nude portions of the figures are painted on white satin, the other portions are done by means of coloured silk threads laid down and glued to a paper foundation. *North Italian*. 17th cent<sup>y</sup>. 15½ in. by 11 in. Bought, 5*l*. 277.-1875.

This work has frequently been mistaken for needlework, and hence is included in this catalogue.

PANEL of white silk, worked with coloured silks and gold thread in long and short stitches, with flowers and ribbon knot surrounding a miniature, in water colour on vellum, of St. Anthony of Padua holding the infant Saviour in his arms. *Italian*. Late 17th or early 18th cent<sup>y</sup>. 6½ in. by 5¼ in. Bought, 15*s*. 227.-1876.

PANEL of white silk, worked with coloured silks and gold thread in long and short stitch with flowers and ribbon knot surrounding a miniature, in water colour on vellum, of St. Francis of Assisi clasping a skull, with a rosary and instruments of penance, and contemplating a cross which he carries in his hands. *Italian*. Late 17th or early 18th cent<sup>y</sup>. 6½ in. by 5¼ in. Bought, 15*s*. 226.-1876.

PANEL (oblong) of linen, embroidered in close cross stitches with red silk, leaving a symmetrical pattern of narrow

lines and scrolls, &c. in the linen. ? *Oriental* or *Italian*.  
17th centy. L. 21 in., W. 11½ in. Bought, 6s. 6d.  
329.-1885.

PANEL (oval) of white silk, with Fame strewing flowers on  
Shakespeare's tomb, partly worked in long and short  
stitches with coloured silks and partly painted. *English*.  
18th centy. H. 13 in., W. 10½ in. Given by C. K.  
Probert, Esq. 1743.-1869.

See more complete specimen No. 39.-1874.

PANEL (oval) of white silk, with a female figure kneeling at  
a tomb strewn with flowers, worked in long and short  
stitches with coloured silks, and partly painted (un-  
finished). *English*. 18th centy. H. 13 in., W. 10½ in.  
Given by C. K. Probert, Esq. 1744.-1869.

PANEL. Picture of Fame strewing flowers upon the tomb  
of Shakespeare; the face, arms, and feet of the figure of  
painted silk, and the remainder of coloured silks, worked  
chiefly in feather stitches. Framed and glazed. *English*.  
18th centy. Sight measure, H. 14 in., W. 12 in. Bought,  
5l. 5s. 39.-1874.

PANEL (oval) of white satin, embroidered with coloured silks  
in feather stitch, chiefly with a bouquet of flowers.  
*English*. 18th centy. 18½ in. by 15 in. Bought, 2l.  
399.-1878.

PANEL of taffeta (fine square-meshed textile), worked  
principally in darning stitch with coloured silks to  
represent an exotic bird of brilliant plumage on a tree,  
the design for working which (6a) was placed beneath  
the taffeta. *English*. Late 18th centy. 15⅔ in. by 11 in.  
Bought, 2l. 12s. 6d. 6, 6a.-1880.

6a is the No. of the design above mentioned.

PANEL of taffeta (fine square-meshed textile), in process of  
being embroidered with coloured silks in a darning  
stitch over the painted design, which is beneath the  
taffeta. *English*. Late 18th centy. 15⅔ in. by 11 in.  
Bought, 2l. 12s. 6d. 7, 7a.-1880.

See also 6 and 6a.-1880. This kind of work is allied to the 16th century  
darning on net and square-meshed canvas (*Punto a maglia*).

PANEL PORTRAIT of Sir Peter Paul Rubens, drawn on white tiffany and worked over in short and long stitches with human hair by Charlotte Elizabeth Munn (Mrs. Berkeley). In oval frame glazed. *English*. About 1790. 12 in by 10 in. Bequeathed by the late Miss Mary Cecilia Berkeley. 1084.-1884.

PANEL of white silk, embroidered pattern with coloured silks and chenille in chain (tambour) stitch. The design is of a spray of flowers, formally arranged for a vertical space. *French*. 18th cent<sup>y</sup>. 11 ft. 5 in. by 1 ft. 4 in. Bought, 1*l*. 10s. 4649.-1859.

See similar work in furniture embroideries, No. 1410.-1871.

PANEL of dark purple satin, embroidered with coloured silks in satin stitch and insertions, ground of net with conventional and realistic flowers. *French*. Late 18th cent<sup>y</sup>. 23 in. by 21½ in. Bought, 1*l*. 1158.-1877.

PANELS(two). Escutcheons of the Arms of France, surmounted by a royal crown, and encircled with the collar of the order of St. Michael and cross of the Holy Ghost, in embroidery of gold and silver threads stitched down and raised upon paddings upon black cloth, the proper blazon colours in silks. *French*. 18th cent<sup>y</sup>. Bought, 8s. each. 1547.-1856.

See similar work in 1049.-1884, and similar panels 595, *a*, *b*, and *c*.-1884.

PANEL (probably for flaps to pockets inside a carriage) of white velvet, with the crown and two shields of a French Dauphin, and the collars and badges of the orders of Saint Esprit and Saint Michael. The work is done with tinsel, gimp, gold and silver thread, silks, and chenille upon paddings. The various details worked separately have been then applied and fastened to the ground. (The badge of "Le Saint Esprit" wanting.) Framed and glazed. *French*. 18th cent<sup>y</sup>. Diam. 15½ in. by 14 in. Bought, 1*l*. 10s. 1049.-1884.

PANEL (probably the flaps to pockets inside a carriage) of white velvet, with raised applied work, of the crown and shield of France, and another shield, together with the collars and badges of the orders of the Saint Esprit and

Saint Michael. Framed and glazed. *French*. Early 18th centy. Diam.  $15\frac{7}{8}$  in. by 14 in. Bought, 1l. 10s. 1050.-1884.

See also 1049.-1884.

PANEL of linen, worked in satin stitch with white floss silk, and edged with lace on two sides. The pattern (worn) consists of symmetrical arrangements of blossom and scrolling stem devices, with birds introduced in upper part. *Hungarian*. 18th or 19th centy. 20 in. by 16 in. Given by the Royal Hungarian Minister of Public Instruction. 881.-1883.

See also 888.-1883 and 889.-1883.

PANEL of embroidery of the Royal Arms, applied to gold tissue, in gold and silver threads and coloured silks with imitation pearls. *English*. 19th centy. H.  $12\frac{1}{4}$  in., W. 13 in. Bequeathed by Miss Emma King. 868.-1873.

PANEL, consisting of various pieces of embroidery done chiefly with gold thread and coloured silks applied to a gold ground, variously stitched with yellow silk, and representing the Saviour enthroned, in the act of benediction, with symbols of the Evangelists at the four corners. *English*. 19th centy. H.  $10\frac{1}{4}$  in., W.  $8\frac{3}{4}$  in. Bequeathed by Miss Emma King. 869.-1873.

PANEL (oval) of red leather, embroidered with two shields of arms, conjoined, and surmounted by coronets and crests, in couchings of gold, silver, threads of gimp, and coloured silks; portions also worked in satin stitch. *German*. 19th centy.  $10\frac{1}{2}$  in. by 9 in. Bought, 15s. 1440.-1871.

PANEL of linen, embroidered with white thread flatly couched, and in close satin and knotted stitches. The pattern consists of vine and fancifully-leafed stems, enclosing two spaces, on one of which is a group of a knight on horseback, another on the ground, and in the second a hunter; between two spaces a shield, with date 1392; also a tracing on linen of similar design. *German-Swiss*. 19th centy. Each 17 in. by 14 in. 9145, 9145a.-1863.



PANEL of black velvet, with two figures under shade of a tree, towards whom are flying two messenger birds (storks with labels tied to their legs) from the sea. The waves are indicated by lines of white twisted silk cord laid; the clouds in gold thread laid; the storks of gold thread couched and stitched with black; the trunk of tree padded and over-laid with gold thread, outlined with thick black twisted silk; the figures of padded work; the skirt of the man's dress of gold thread plaited (couched); his face and sleeve of long and short stitches, over-worked about brow, eye, and fingers with fine stitches in black. *Japanese*. 19th centy. H. 2 ft. 6 in., W. 2 ft. 2¼ in. 10l. 701.-1868.

PANEL of gauze, embroidered in long satin stitch with coloured silks and gold tinsel, with a stream between two banks, on one of which is a stork by a flowering plant. *Japanese*. 19th centy. 6 ft. 4½ in. by 2 ft. 1¾ in. Bought, 1l. 4s. 710.-1875.

PANEL of patchwork of coloured cloths, outlined and worked over in chain-stitch with coloured silks and gold thread, with a half length figure of a youth (whose fez and decorations on sleeves are spangled), set in a border of continuous stem and blossom devices. *Persian*. Resht work. 19th centy. L. 13 in., W. 9½ in. Bought, 1l. 7s. 6d. 821.-1876.

PANEL of patchwork of coloured cloths, outlined and worked over in chain stitch with coloured silks and gold thread, with a half length figure of a female (whose head dress, girdle, and sleeves are spangled), set in a border of continuous stem and blossom devices. *Persian*. Resht work. 19th centy. L. 13 in., W. 9½ in. Bought, 1l. 7s. 6d. 822.-1876.

---

### PIECES (VARIOUS).

PIECE of dark blue silk, with embroidery of gold thread stitched down (irregularly couched), in a pattern of griffins with scroll and foliated tails. ? *German*. Early 13th centy. 1 ft. 4½ in. by 12½ in. Bought (Bock coll<sup>n</sup>). 8580.-1863.

A more complete example of this kind of work and ornament may be seen in chasuble No. 673.-1864.

PIECE of linen, worked with green, yellow, red, and black silks in cross, stem, and other stitches, with a repeating geometrical and interlacing pattern. From Granada. *Hispano-Moresco*. ? 14th centy. 2 ft. 6 in. by 22 in. Bought (Robinson coll<sup>n</sup>). 249.-1880.

PIECE of linen, embroidered in irregular cross stitches with red silk, with diaper of crosslets forming octagonal and square spaces, in the latter of which are crosses composed of four crosslets in yellow, purple, and green silk. ? *Italian*. ? Late 14th centy. 15 in. by 12½ in. Bought (Bock coll<sup>n</sup>). 8293.-1863.

The centre of many of the octagon spaces have been cut away. The specimen is rather ragged.

PIECE of cut crimson velvet, with pattern of pomegranates, flowers, and scrolls embroidered with gold threads couched and with green and yellow coloured silks in short stitch. *Genoese*. 15th centy. 12½ in. by 12¾ in. Bought (Bock coll<sup>n</sup>). 8337.-1863.

See similar application of embroidery to mark the pattern in a woven fabric in No. 7079.-1860.

PIECE of canvas, embroidered with green and blue silk in tent (cushion) stitch, with repeated bands of angular-shaped figures, men in blue, women in white, standing hand in hand; the spaces filled up with lozenges in white. The women upon a green, the men upon a white ground. *German*. ? 15th centy. 8¾ in. by 6½ in. Bought (Bock coll<sup>n</sup>). 7093.-1860.

This specimen came from the cathedral at Halberstadt, Saxony.

PIECE of crimson velvet, with applications (*appliqués*) of bunches of formal stems and floral devices worked in gold threads stitched down upon pieces of linen; the stems and blossoms were probably once enriched with precious stones. The velvet is spangled with gold and silver stars. ? *German*. Late 15th centy. 14½ in. by 5¼ in. Bought (Bock coll<sup>n</sup>). 8334.-1863.

PIECE of canvas, worked with coloured worsteds in tent or cushion stitch, with a diaper pattern of lozenge shapes filled in with various angular devices. *German*. 16th centy. 18½ in. by 12 in. Bought (Bock coll<sup>n</sup>). 8675.-1863.

See also No. 8697.-1863.

PIECE of canvas, worked with coloured worsteds in tent or cushion stitch, with a diaper pattern of lozenge shapes filled in with tulip and other blossoms. *German*. 16th cent<sup>y</sup>. 1 ft. 4 $\frac{3}{4}$  in. by 1 ft. 1 in. Bought (Bock coll<sup>n</sup>).  
8697.-1863.

See also 8697.-1863.

PIECE of white silk, brocaded in gold with three armorial shields cut out of silk and applied (*appliqué*), within a wreath of gold threads stitched down. *German*. Late 16th cent<sup>y</sup>. Square 4 in. Bought (Bock coll<sup>n</sup>).  
8700.-1863.

PIECES of embroidery on canvas, including a medallion with landscape and figures worked upon fine canvas with silks, the lower portion in fine cross stitches, the sky in fine cushion stitches; and 20 bits representing animals, insects, flowers, and fruit. In the latter a complicated variety of cross stitches are used to produce a spotted effect over them. All are edged with silk cord. *English* or *French*. 17th cent<sup>y</sup>. Various dimensions. Bought, 6l.  
132.-1878.

This sort of work compares with that of samplers such as No. 469.-1880 and the applied work in 851.-1873.

PIECE of red velvet, applied to which is a figure of St. Sebastian bound to a tree and pierced by arrows, and standing on a ground of green silk, embroidered with flowers; the figure in white satin, slightly tinted and embroidered; the tree is brown silk overlaid with gold thread. ? *German* or *Spanish*. 17th cent<sup>y</sup>. 14 $\frac{1}{2}$  in. by 10 $\frac{1}{2}$  in. Bought, 2l. 2s.  
75.-1872.

PIECE of green velvet, with gilt spangles stitched upon it, and three armorial shields embroidered in gold thread and coloured silks and applied (*appliqué*) to it. Bought (Bock coll<sup>n</sup>). *German*. 17th cent<sup>y</sup>. 10 in. by 9 $\frac{3}{4}$  in.  
8690.-1863.

PIECE of red silk, interwoven with gold and embroidered in gold and silver thread and gimp and red silk, with coronet and ornamental shield bearing the Medici arms. *Italian*. 17th cent<sup>y</sup>. 7 in. by 4 $\frac{5}{8}$  in. Bought, 10s.  
1404.-1871.

PIECE of red velvet, embroidered with yellow and faded blue silks in feather stitch upon a padding, and outlined with yellow cord. *Italian*. 17th centy.  $4\frac{3}{4}$  in. by  $4\frac{1}{4}$  in. Bought, 8s. 933.-1877.

PIECE of patterned cut plum coloured velvet, with foliated cross of cut yellow silk, enriched with gold threads applied (*appliqué*), and outlined with double gold thread stitched to edges of *appliqué*; the foliations embroidered with spots and radiations with red silk in short and long stitches. *Italian*. 17th centy.  $10\frac{1}{2}$  in. by  $9\frac{1}{2}$  in. Bought, 1l. 10s. 619.-1883.

PIECE (oblong) of yellow satin, with a trellis pattern of conventional forms cut out of blue velvet applied (*appliqué*) and edged with double lines of gold thread. *Italian*. Late 17th centy.  $22\frac{1}{2}$  in. by 12 in. Bought, 3l. 5s. 621.-1883.

PIECE of linen, embroidered in various closely drawn stitches, some split and others cross stitch, with red silk in repeated conventional forms; towards the border some bands of drawn work and yellow silk, worked like tapestry weaving. ?*Oriental* or *Italian*. 17th centy L.  $10\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Bought, 6d. 336.-1885.

PIECE (triangular) of canvas, worked with coloured silks in cross stitch with a symmetrical pattern of repeated groups of stars and irregular octagonal forms, with white ground between them; in these forms appear rectangular and curved versions of the swastika. *Turcoman*. 17th or 18th centy. 2 ft. 3 in. by 13 in. Bought, 5s. 77.-1877.

PIECES (two) of dark brown cloth, with applications (*appliqués*) of linen, embroidered with coloured silks in long and short stitches and partly stitched over as though of couched work, with pomegranates and leaves on one piece, the other with flowers and leaves, the edges of which are of button-hole stitch. *English*. 18th centy. 9 in. by 7 in. and  $6\frac{1}{2}$  in. by  $6\frac{3}{4}$  in. Given by Mrs. Luard Selby. 276, 277.-1869.

This embroidery was done by the Countess Derwentwater whose husband was beheaded for his share in the Scottish rebellion of 1715.

PIECE made up of two strips of blue-green silk, embroidered in feather stitches with coloured silks, and in couchings of silver thread, with flowers and leaves; bordered with silver thread and tinsel lace. ?*English* or *French*. 18th centy. L. 5 ft. 3 in., W. 3 ft. 8 in. Bought (with 1421*a* to *c*), 12*l*. 1421.-1871.

See also 114, 114*a*.-1873.

PIECE of embroidery on white silk, done in short and long feather stitches with various coloured silks, in a design composed of flowering and leafy stems starting from masses of rock shapes, covered with zigzags of green and yellow. Fantastical birds of long plumage are placed on the branches of the stems, and interspersed are butterflies and insects. *English*. Early 18th centy. 22 in. by 18 in. Given by Mrs. Charles Downes. 39.-1876.

The general design and treatment of the flowers suggest a Chinese influence.

PIECE of linen, diapered with sprigs worked in feather stitch and double stem stitch, with coloured silk. *English*. 18th centy. 17 in. by 14 $\frac{3}{4}$  in. Bought, 10*s*. 1305.-1877.

PIECE of white silk, worked with coloured silks in stem, satin, long and short, and knotted stitches, with balanced sprays of flowers, tulips, carnations, jessamine, roses, butterflies, strawberries, &c., and knotted ribbons. *English*. Second half of 18th centy. 2 ft. 11 in. by 20 in. Bought, 4*l*. 842.-1884.

The arrangement of the colours is in the manner of Chinese treatment of such ornaments.

PIECE of light brown silk, worked with blue silks in chain and feather stitch, with a floral pattern outlined and partly overworked with silver thread. *French*. 18th centy. L. 14 $\frac{1}{2}$  in., greatest W. 4 $\frac{1}{2}$  in. Given by R. Jackson, Esq. 64.-1880.

Adapted from a Chinese embroidery.

PIECE of linen, with vertical rows of conventional pendent flowers, worked with a mixture of cross and tent stitches in alternations of red and blue silk, with drawn thread worked between embroidered rows. *Cretan, Turco-Syrian*. 18th centy. 18 in. by 15 in. Bought, 16*s*. 653.-1877.

PIECE of linen, with vertical rows of conventional trefoil blossoms worked in a mixture of cross and tent stitches with coloured silks in alternations of red and blue blossoms; strips of drawn thread work between the embroidered rows. *Cretan, Turco-Syrian.* 18th centy. 20 in. by 17½ in. Bought, 16s. 654.-1877.

PIECE of cotton, with stripes made up of a succession of alternating red and blue patterns on white ground set in green frame, worked in close cross stitch, and alternating with narrower stripes of open work done with white silk like tapestry-weaving. *Cretan, Turco-Syrian.* 18th centy. 20 in. by 17½ in. Bought, 16s. 655.-1877.

PIECE of cotton, diapered with sprays of conventional flowers worked with coloured silks and gold thread in cross stitch. *Cretan, Turco-Syrian.* 18th centy. 2 ft. by 18 in. Bought, 16s. 656.-1877.

PIECE of cotton, with squares divided from one another by stripes of open work done with white silk like tapestry weaving; each square containing a conventional flower-pot and plant, worked partly in cross stitch and a twisted and looped stitch with red and blue silks and gold thread. *Cretan, Turco-Syrian.* 18th centy. 2 ft. 2 in. by 16¾ in. Bought, 16s. 657.-1877.

PIECE of cotton, embroidered in close cross stitch, with large flowers of red and blue and other coloured silks, outlined with black, and growing on black stems; the centres of the flowers worked with gold thread. *Cretan, Turco-Syrian.* 18th centy. 2 ft. 3 in. by 19 in. Bought, 16s. 659.-1877.

PIECE of loosely woven cotton, diapered with ornamental sprigs worked in cross stitch with coloured silks and gold thread. *Cretan, Turco-Syrian.* 18th centy. 2 ft. by 16½ in. Bought, 16s. 662.-1877.

PIECE of coarse cotton, with stripes of pink and blue conventional flowers, worked in close cross stitch in coloured silks, alternating with narrower stripes of open work done in white silk like tapestry weaving. *Cretan,*

*Turco-Syrian*. 18th centy. 2 ft. by 16½ in. Bought, 16s. 666.—1877.

PIECE of cotton, diapered with small red and blue conventional flowers, worked in close cross stitch with silks. *Cretan, Turco-Syrian*. 18th centy. 21½ in. by 17½ in. Bought, 16s. 667.—1877.

PIECE of cotton, diapered with blue and red flowers marked with black, worked in close cross stitch with coloured silks, and striped with open work in white silk, done like tapestry weaving. *Cretan, Turco-Syrian*. 18th centy. 17 in. by 16½ in. Bought, 16s. 669.—1877.

PIECE of cotton, with stripes of conventional flowers worked with red, green, purple, and yellow in cross stitch alternated with narrower stripes of open work, done with white silk like tapestry weaving. *Cretan, Turco-Syrian*. 18th centy. 2 ft. 1 in. by 15 in. Bought, 16s. 668.—1877.

PIECES (two) of cotton, with stripes of conventional leaves closely worked with red and blue silks, and picked out black, in tent or short stitch, alternated with narrower stripes of open work, done with white silk like tapestry weaving. *Cretan, Turco-Syrian*. 18th centy. Each 17½ in. by 16 in. Bought, 16s. each. 670, 670a.—1877.

PIECE of light blue silk, embroidered with white twisted silk in satin stitch with vertically arranged pattern of twisting stems bearing leaves, large flowers, and fruit, in white silk. *Chinese*. 18th centy. 3 ft. 8 in. by 3 ft. Bought, 2l. 718.—1864.

Dr. Rock and Dr. Bock considered the work to be Italian of the 18th centy. Dr. Rock remarks: "The embroidery, admirably done, is possibly after a European design; the pomegranate is among the fruit, and the carnation among the flowers."

---

## PILLOW CASES.

PILLOW CASE of linen, with insertion of pillow-made lace, above which, worked with blue and purple silks in chain, satin, and feather stitches, a group of flower and spiral stem forms, flanked by initials. Peasant work

from the Flemish settlements on the Elbe. *Flemish*.  
18th centy. 2 ft. 4 $\frac{3}{4}$  in. by 2 ft. 1 in. Bought, 13s.  
1179.-1883.

PILLOW CASE of linen, embroidered with black silk in small tent and cross stitches, on one side with the name "Margaretha Timman," between which names are oval ornaments; at one end an insertion of net darned with scrolls, flowers, birds, and animals. *Flemish*. 18th centy. 2 ft. 6 in. by 2 ft. 2 in. Bought, 9s. 1180.-1883.

PILLOW COVER (oblong) of green twill, embroidered in short stitches with coloured worsteds in shawl pattern. Made at Kerman. *Persian*. 1876. 2 ft. 5 in. by 21 $\frac{1}{2}$  in. Given by H.I.M. the Shah of Persia. 872.-1877.

This kind of work is called "Silsileh."

PILLOW COVER, green cotton, embroidered with coloured fine worsteds in short stitches with shawl pattern. Made at Kerman. *Persian*. 1876. 2 ft. 4 in. by 22 in. Given by H.I.M. the Shah of Persia. 873.-1877.

This kind of work is called "Silsileh."

PILLOW COVER (a pair) of green cotton, embroidered with red, black, white, and green wools in short stitches in shawl pattern, composed of so-called cypress forms. Made at Kerman. *Persian*. 1876. 2 ft. 2 in. by 18 in. Given by H.I.M. the Shah of Persia. 874, 874a.-1877.

This kind of work is called "Silsileh."

PILLOW COVER of red twill, with shawl pattern embroidery in tent or short stitches with coloured worsteds. Made at Kerman. *Persian*. 1876. 2 ft. 2 in. by 19 in. Given by H.I.M. the Shah of Persia. 875.-1877.

This kind of work is called "Silsileh."

PILLOW of dark red velvet, embroidered with gold and silver threads and coloured silks, couched. The pattern consists of a fanciful tazza in centre, bearing formally treated flowers, on each side of which is a partridge; an enclosing arrangement of scrolling stem, with blossom and leaf devices, springs from below the centre tazza and



goes up on each side of the front of the pillow. Modern *Russian*. L. 2 ft. 4 in., W. 2 ft. 1 in. (Paris Exhibition, 1867.) Bought, 4*l.* 1*6s.* 1006.—1869.

See note to 1003.—1869.

## PINCUSHIONS.

PINCUSHION of crochet work, done in brown and white silks, with squared floral forms and the name C. Osboldestone set in octagonal spaces. *English*. 18th centy. Diam. 1½ in. Given by the Rev. R. Brooke. 545.—1864.

PINCUSHION of blue damask, oblong, with curved sides, embroidered in feather stitch with coloured silks, depicting Christ meeting Mary after the Resurrection. ? *Flemish* or *French*. 18th centy. L. 12 in., W. 7½ in. Bought, 7*s.* 1436.—1871.

This is part of the set of embroidery under Nos. 1434 and 1435.—1871.

PINCUSHION, oblong, with curved sides, canvas, embroidered in cushion and cross stitch with coloured silks, depicting Jacob wrestling with the Angel; bordered with fringe. ? *German* or *French*. Early 18th centy. L. 11½ in., W. 6¾ in. Bought, 7*s.* 1433.—1871.

This is part of the set of pockets under 1432.—1871.

## POCKETS OR SEMAINIERS.

POCKETS (set of three) to hang by the bed, a *vide poche* or *semainier*, of blue woven silk, embroidered in feather stitch with coloured silks, depicting angels, cupids, other figures, and flowers, carnations, and tulips; a crown and cypher supported by angles in the upper panel; bordered with fringe. ? *Flemish* or *French*. 18th centy. L. 2 ft. 7½ in., W. 12 in. Bought, 1*l.* 10*s.* 1434.—1871.

POCKETS (set of three) to hang by the bed, a *vide poche* or *semainier* (companion set to 1434.—1871), of blue damask, embroidered in feather stitch with coloured silks,

depicting scenes from the Book of Tobit; bordered with fringe. ? *Flemish* or *French*. 18th centy. L. 2 ft. 8 $\frac{1}{4}$  in., W. 12 $\frac{1}{4}$  in. Bought, 1l. 10s. 1435.-1871.

POCKETS (set of three) to hang by the bed, a *vide poche* or *semainier*, consisting of four panels of canvas, embroidered in cross stitch and cushion stitch with coloured silks, representing Jacob as a shepherd (the sheep done in knotted stitch), his dream, the baptism of Christ, and Jacob wrestling with the Angel; bordered with silk fringe and mounted on red satin. ? *German* or *French*. Early 18th centy. L. 2 ft. 8 in., W. 12 in. Bought, 1l. 10s. 1432.-1871.

This set is backed with cotton-print of the early 18th centy.

POCKET of crimson satin, bordered with striped ribbon, embroidered in gold and silver thread with a heart-shaped shield, containing the double-headed eagle, surmounted by a coronet, and flowers on each side. *German*. 18th centy. 11 $\frac{3}{4}$  in. by 8 $\frac{1}{2}$  in. Bought, 8s. 1437.-1871.

The back of this is of printed cotton of the period.

POCKET, made up with crimson velvet and bordered with figured ribbon, embroidered, in raised work of silver thread, with a shield bearing a two-headed eagle, and surmounted by a coronet; spangles of different colours introduced. *German*. 18th centy. 11 $\frac{1}{2}$  in. by 8 $\frac{1}{2}$  in. Bought, 8s. 1438.-1871.

The back of this is of printed cotton of the period.

---

## PORTFOLIO.

PORTFOLIO, oblong, containing 24 folding mounts in which are specimens of work by students, between 15 and 20 years of age, of the Public Female School at Kiyoto Fu, Japan. *Japanese*. 1883. 12 in. by 9 $\frac{3}{4}$  in. Bought, 8l. 1080.-1884.

Three specimens in long, short, and satin stitches, a fourth in satin stitches edged with cord. Nos. 5, 6, and 7 are silk tapestries done upon small warps (this work is described as a special process called *Tsu-zu-re-ori*). Nos. 8, 9, 10 are forms cut out of silk and mounted upon paddings. Nos. 11, '12, 13, and 14 are flowers and leaves cut out of

silk and overlaid with gilt paper cut out to indicate the variations of leaves and petals. Nos. 15 and 16 are of patchwork. No. 17 a sort of darning and short stitch embroidery. Nos. 18 to 22 paintings on silk from life. Nos. 23 to 24 writing.

---

PORTRAIT.

PORTRAIT of Napoléon Bonaparte, embroidered with coloured worsteds in small, short, and long stitches. By Miss Mary Linwood. In gilt frame, glazed. *English*. Late 18th or early 19th centy. H. 2 ft. 7 $\frac{1}{4}$  in., W. 2 ft. 2 $\frac{3}{4}$  in. Bequeathed by the late Miss Ellen Markland.

1438.—1874.

This is a remarkable specimen of embroidery involving great labour to imitate a painting.

---

POUCHES, &c.

POUCH or PURSE of crimson velvet, with applications (*appliqués*) of embroidery in long and short stitches with coloured silks, of comic masks. Mounted in chased steel damascened with gold, with a buckle of chiselled and gilt steel to the crimson band. *North Italian*. 16th centy. 11 $\frac{1}{2}$  in. by 11 in. Bought, 40*l*. 540.—1864.

POUCH (double, for hunting), consisting of two outer pockets or pouches of green silk, embroidered at corners in gold thread, mounted into a brass frame, engraved with hunting scenes. The frame holds a central purse or pouch of calf skin, embroidered on the outside with a boar hunt and a stag hunt. This purse is divided into two sets of two compartments, the divisions of which are embroidered in coloured silks with animals of the chase, birds, and insects, worked in long stitch, feather stitch, satin stitch, and chain stitch. Upon the bottom of the purse outside is embroidered "DAS. MEISTER. STUCK. HATGEMACHT. LVD. KOCH. A.D. 1755. *German*. 18th centy. 21 in. by 19 in. Bought (Robinson coll<sup>n</sup>). 306.—1880.

POUCH for TOBACCO, of buff and red leathers, embroidered with coloured silks in satin and stem stitch, with flower, leaf, and tendril ornament; on the edge are four tassels

of various coloured leathers in strips, and bands cut with ornament. *Hungarian*. 18th cent $\nu$ . L. (including pendant) 3 ft. 3 $\frac{1}{4}$  in. Bought, 4*l*. 232.-1872.

These "gala day" pouches are worn on the leg; the point of the pouch being thrust into the top of the boot. See also 924.-1883.

POUCH for TOBACCO, of white leather, embroidered with coloured silks in feather and stem stitches; fringed with green silk, and with four leather and silk tassels, to one of which is attached a small pouch for the flint, to another is hung the steel. *Hungarian*. L. 2 ft. 4 in. Given by the Royal Hungarian Minister of Public Instruction. 924.-1883.

See also 232.-1872.

POUCH of white corded silk with red and gold berries, blossoms, and leaves, partly done in applied (*appliqué*) work and partly embroidered with coloured silk in satin stitch and gold thread and silk cord laid. *Japanese*. 19th cent $\nu$ . H. 4 in. (Paris Exhibition, 1867). 1*l*. 860.-1869.

POUCH or BAG with blossom pattern and initials K. H. D. and date 1861 cut out of green and red cloths, applied (*appliqué*), with belt embroidered in a sort of darning stitch with red wools so as to give reverse rendering of a repeating pattern of angular forms and spots on either side. Rude tassels to the bag. Made and used by peasants of the parish of Rättvik, in the province of Dalecarlia, Sweden. *Swedish*. 19th cent $\nu$ . 9 $\frac{1}{2}$  in. by 8 $\frac{1}{4}$  in. Bought, 11*s*. 360.-1882.

This sort of bag is called "Väska" in Swedish.

POUCH or BAG of leather on one side, red cloth on other, and mounted with engraved brass frame and hook. The red cloth embroidered with symmetrically-arranged floral details in coloured wools worked in satin and chain stitch. Made and used by peasants of the parish of Floda, in the province of Dalecarlia, Sweden. *Swedish*. 19th cent $\nu$ . 13 in. by 7 in. Bought, 13*s*. 361.-1882.

This sort of bag is called "Väska" in Swedish.

BELT POUCH of blue cloth and white leather, cut out to show red cloth beneath; with hook of brass and iron. Made and used by peasants of the parish of Mockfjärd,

in the province of Dalecarlia, Sweden. *Swedish*. 19th cent<sup>y</sup>.  $8\frac{1}{2}$  in. by  $6\frac{3}{4}$  in. Bought, 11s. 362.-1882.

This sort of bag is called "Väska" in Swedish.

## PURSES.

PURSE of green velvet (pleated and set into a flat circular base), embroidered with gold and silver threads stitched over paddings in formal vertical sprays of blossoms and leaves along the folds. Upon the bottom is emblazoned in gold and silver thread laid flatly and raised, and in blue silk couched, a coronet and two shields of arms (of which one with two lions is that of ? Marquis de Sessac). *French*. 17th cent<sup>y</sup>.  $4\frac{1}{2}$  in. in dia., 3 in. high. Bought, 1*l.* 10s. 4062.-1856.

Similar to 524.-1869.

PURSE of crimson velvet (pleated and set into a circular base), embroidered with silver and gold thread stitched over paddings, in formal vertical twisted leaves with fleur-de-lys headings along each fold. The base is emblazoned with a ducal coronet and ermine mantel bearing two oval medallions charged (1) with a lion rampant (2) with a golden bar on red silk (couched) field, with a spray of vine leaves in black. *French*. 17th cent<sup>y</sup>. Diam. of base,  $4\frac{1}{4}$  in. 2*l.* 522.-1869.

PURSE of crimson velvet (pleated and set into a flat circular base), embroidered with gold thread stitched over paddings, in a formal vertical long leaf and tulip device along the folds. Upon the base is emblazoned in gold and silver threads couched, various insignia outlined in gold cord, the royal crown of France surmounting a circular medallion (blue) charged with three fleurs-de-lys and encircled by chain and cross (? of the St. Esprit) and fleurs-de-lys, flags, helmets, and cannon. (? The arms of the Dauphin.) *French*. 17th cent<sup>y</sup>. Diam. of base, 4 in. 2*l.* 523.-1869.

PURSE of green velvet (pleated and set into a flat circular base), embroidered with silver threads stitched over small paddings in formal vertical sprays of blossoms and leaves

along the folds. Upon the base is emblazoned in gold and silver threads laid flatly and raised and blue silk couched a marquis' coronet above an armorial shield charged with a running hound. (? The arms of the Marquis de Nicolay.) *French*. 17th centy. Diam. of base, 4 in. 2l. 524.-1869.

Similar to 4062.-1856.

PURSE of green velvet (pleated and set into a flat circular base), embroidered with gold and silver thread stitched over paddings in formal vertical sprays along the folds. Upon the bottom is emblazoned in gold and silver threads raised and in parts flatly stitched down and blue and red silks couched an armorial shield of the City of Paris, flanked by three flags on each side. *French*. 17th centy. Diam of base, 4 in. 2l. 525.-1869.

See also 4062.-1856, 523.-1869, &c.

PURSE of red velvet (pleated and set into a flat circular base), embroidered with gold thread stitched over small padding in vertical fleurs-de-lys devices along the folds. Upon base, covered with silver tissue, are emblazoned in gold cords stitched down to outline the forms, a cardinal's hat above a ducal crown, surmounting a golden medallion charged with a red lion rampant, this latter worked in red silk cord stitched down. (? The arms of Cardinal Duke de Matignon.) *French*. 17th centy. Diam. when open,  $10\frac{1}{4}$  in. 2l. 1119.-1869.

PURSE of crimson satin, embroidered with raised pattern in silver gimp and spangles. *English*. Middle of 17th centy.  $8\frac{1}{2}$  in. by  $4\frac{1}{4}$  in. Bought, 1l. 1403.-1871.

PURSES of red and green silks and gold and silver threads, looped together in repeated rows of formal garlands, with pendants between each garland, with cords and four tassel heads. ? *Turco-Syrian*. 17th centy. L. of mouth,  $5\frac{1}{8}$  in. 2l. 520.-1869.

PURSE of red and green silks and gold and silver threads, looped together in a repeated pattern of formal and balanced plant form, springing from a sort of bowl or vase, with cords and four tassel heads. ? *Turco-Syrian*. 17th centy. L. of mouth,  $5\frac{3}{8}$  in. 2l. 521.-1869.

PURSE of gold and silver threads and coloured silks, woven in parts after the manner of tapestry, with formal arrangements of branches of flowers and fruit, carnations, and tulips springing from vases or tied with ribbons. ? *French* or *English*. 18th centy. 5 in. by  $4\frac{1}{2}$  in. Bought, 1l. 4666.—1858.

PURSE, green silk net (large square meshes with diagonals across each mesh), embroidered with alternate discs of gold and silver threads. The gold and silver threads are worked into a rose at the bottom. Mounted with gilt clasp. *English*. ? 18th centy.  $4\frac{1}{2}$  in. by 4 in. Bought, 1l. 4667.—1858.

PURSE. The upper part is of knitted pink silk with stripes of silver threads, the lower part is composed of rows of rosettes interworked in gold and silver threads alternately upon an open ground of stout yellow silk threads. *English*. 18th centy. 18 in. by 4 in. Bought, 1l. 34.—1876.

---

### SADDLE CLOTHS, &c.

SADDLE CLOTH or portion of a housing, of grey-green velvet, embroidered with interlaced patterns in silver and gold thread stitched down. In one corner is an armorial shield in silver and coloured silks. *Italian*. 16th centy. 1 ft.  $8\frac{1}{2}$  in. by  $6\frac{1}{2}$  in. 8348.—1863.

See more complete specimen of this class of work in Border No. 4513.—1858.

SADDLE and HORSE-CLOTH. (1.) The horse-cloth is of dark blue cloth, with a panel of red silk embroidered with yellow and black silk in chain stitch, with a series of floriated crosses, surrounded by a border of diamond pattern. (2.) The saddle cover is of green silk, embroidered with red, blue, white, and yellow silks in chain stitch, with star forms back and front, and a scallop ornament. Both pieces are ornamented with small beaten silver bosses and pendants. The saddle itself is of silver and silver gilt filigree. *Abyssinian*. 19th centy. Bought, 100l. 212.—1869.

SADDLE COVER of yellow silk, embroidered in satin stitches with coloured floss silks. In centre is a circular arrangement of peaches, with chimerical birds and swastikas or fylfots, surrounded by evenly distributed mass of formal chrysanthemum blossoms, leaves, and sprays, intermingled with quatrefoil shapes, between which occur swastikas or fylfots. Beyond are borderings of similar floral and leaf forms, chimerical birds, and swastikas. Taken at the Summer Palace, Peking. *Chinese*. 3 ft. 3½ in. by 2 ft. 2 in. Bought, 4*l*.

353.-1886.

SADDLE CLOTH or horse trapping of crimson velvet, embroidered with gold and silver thread and coloured silks stitched down and laid; some of the stems and outlines to ornamental forms are worked over strings so as to give a relief effect. The pattern consists of an indented three-leafed device, filled in with a sort of pineapple motive, at the base of which are birds. Beyond are symmetrically arranged stems with vine leaves, and a bunch of grapes hanging in centre of each leaf, birds &c.; beyond these are four pointed quatrefoil shapes, within which are blossoms and leaves. The inclosing bands and borders are of repeated leaf devices and waved stem pattern with large blossoms and leaves. The two fore flaps are ornamented with cypress-tree device between two birds. *Russo-Persian*. 18th centy. L. 5 ft., W. 5 ft. Bought, 6*l*.

972-1886.

Compare with similar embroidery from Russia, No. 1003, 1004, and 1006.-1869.

SADDLE CLOTH, patchwork of various coloured cloths, embroidered with coloured silks in chain stitch. The centre panel is filled in with an interchanging pattern of narrow scroll forms, some of the ends of which terminate in fanciful dragon heads; in between these scroll forms are leaf and blossom devices, and small spiral ornament. The outside bordering is of the curved and interchanged leaf and blossom devices repeated. Resht make. *Persian*. Early 19th centy. 5 ft. by 5 ft. 11 in. Bought, 4*l*. 10*s*.

86.-1877.

SADDLE CLOTH of red Kashan velvet, embroidered with flowers and birds in gold and silver threads and coloured silks. *Persian*. Early 19th centy. 2 ft. 4 in. by 3 ft. 2 in. Bought, 3*l*. 5*s*.

790.-1876.

Made for the mother of the present Shah.



SADDLE CLOTH, patchwork of various coloured cloths, the shapes of which are outlined and worked over with coloured silks in chain stitch. In centre a star device, the points of which terminate in vases or baskets of flowers; bordered at back with large band set between two narrower bands, and edged with a succession of palmette or cypress forms. Made at Resht. *Persian*. Early 19th centy. 5 ft. 2 in. by 5 ft. 10 in. Bought, 6*l.* 6*s.* 85.-1877.

SADDLE CLOTH of patchwork of various coloured cloths, outlined and worked over with coloured silks in chain stitch. The principal form is a sort of vase shape with scrolls spreading on each side of it, and about a roundel containing blossoms and small scrolling stems. The border consists of three bands of symmetrically arranged and repeated geometric and floral forms. Made at Resht. *Persian*. Early 19th centy. 6 ft. 5 in. by 5 ft. 3 in. Bought, 6*l.* 6*s.* 87.-1877.

SADDLE CLOTH of woven blue worsted, embroidered with coloured worsteds in tent stitches, with debased renderings of the cone or cypress device scattered in a diaper pattern; border of diagonal red and white stripes containing leaf motives, and at bottom or back of the saddle cloth a band of animal forms with rectangular bodies, worked in coloured worsted; blue fringe. *Anatolian*. 19th centy. L. 6 ft. 9 in., W. 5 ft. 6 in. Bought (St. Maurice coll<sup>n</sup>), 3*l.* 1011.-1884.

SADDLE CLOTH of blue canvas, with two deep panels at one end, partly woven and worked with tent stitch embroidery in coloured threads and wools. Narrow and wider bands, forming a border, surround these panels. Within this border the two panels are divided into two oblong compartments, each of which is filled in with similar and corresponding arrangements of repeated grotesque animals and birds of angular shape. Upon the bodies of the animals and the spreading tails of the birds are smaller animals. The ground about the larger animals is spotted with small blossoms and filled in with small animals. *Anatolian*. 19th centy. L. 4 ft. 10 in., W. 5 ft. 6½ in. Bought (St. Maurice coll<sup>n</sup>), 5*l.* 1015.-1884.

---

## SACHEL.

SACHEL of white silk, oblong, embroidered in feather stitch with coloured silks and with large and small gold threads laid and couched, with incomplete pattern of flowers, leaves, and eccentric forms, and fringed with green silk. *English*. Early 18th centy.  $19\frac{1}{2}$  in. by  $13\frac{1}{2}$  in. Bought, 2*l*. 725.-1877.

## SAMPLERS.

SAMPLER of canvas, worked with coloured silks in a variety of cross stitches, short, satin and knotted stitches (both sides worked alike), with band of ornament. Name "Mary Burrows," the letters of the alphabet, date "1656." Successive narrow and broad bands of conventional flower and other pattern of heavy and light effect. *English*. 17th centy. L. 2 ft.  $6\frac{1}{2}$  in., W.  $7\frac{1}{2}$  in. Given by Mrs. Miller. 804.-1877.

SAMPLER of linen, which has been cut and joined together; worked with coloured silks in short, cross, and knotted stitches (both sides worked alike with 12 different designs); the first, of varied forms for diapering; the second, of conventional pattern with angel outlined in green, and left in linen which is otherwise grounded with close diaper of small squares; the third of a central twisting ornament with formal flowers branching on each side of it, &c., &c. *English*. 17th centy. 2 ft. by 8 in., and 12 in. by 8 in. Transferred from Educational Division. 516, 516*a*.-1877.

SAMPLER of canvas, worked with coloured silks in short, satin, and cross stitch; ten broad and narrow bands of patterns, made up of flowers, little figures by rose bushes, and other details, with two alphabets and the name "Ann Mander" and date 1666. *English*. 17th centy. 15 in. by 8 in. Bought, 5*l*. 8.-1874.

SAMPLER of canvas, worked with coloured silks in cross, satin, and a sort of basket weaving stitch, with eight bands of different patterns, the upper three containing

flowers, acorns, birds, &c. *English*. 17th centy. 24 in. by 7 in. Bought, 5*l*. 9.-1874.

This sort of stitch is used for detached details, such as butterfly wings, petals of blossoms used in ornamenting the padded embroidery applied to boxes, looking glass frames, &c. in the 17th century.

SAMPLER of canvas, worked with coloured threads in cross, tent, and short stitches with various patterns for borders (straight edged and dentated), sprays, groups of flowers in vases, trees, little animals, and upside down, the alphabet and numerals, and bearing date 1681. *English*. 17th centy. L. 3 ft. 6½ in., W. 9½ in. Bought, 1*l*. 10*s*. 512.-1872.

SAMPLER of unbleached linen, with ten rows of floral patterns worked with coloured silks in cross, stem, and satin stitches with portions applied (*appliqué*); two rows of letters, five rows of white thread geometric ornament worked in satin stitch, and four cut work rows of varying widths, filled in with drawn thread and needlepoint lace stitches, done in blossoms and rectangular devices. "Elizabeth Mackett, 1696," is embroidered in white thread at the lower end. *English*. End of 17th centy. L. 3 ft. 7½ in., W. 9¾ in. Bought, 6*l*. 6*s*. 433.-1884.

SAMPLER (oblong) of canvas, worked with various stitches, tent stitch, cross stitch, satin stitch, in coloured silks and various diaper and other patterns, flowers, coats of arms, &c. It bears the initials D. M. W. and the date 1688. *German*. Late 17th centy. 23 in. by 9 in. Bought (Robinson coll<sup>n</sup>). 104.-1880.

SAMPLER (square) of linen, worked with coloured silks in cross, satin, cushion, and short stitches, with upwards of forty different patterns. The central square panel is surrounded by an inscription in black silk letters stating that it was embroidered by Doña Ramona Erizarde, whose teacher was Doña Luisa de Toro. The broad border beyond is made up of a number of formal ornaments, geometric and floral, with animal and bird forms, symbols, &c. *Spanish*. 17th centy. 2 ft. 4 in. by 2 ft. 3 in. Bought, 9*l*. 609.-1884.

SAMPLER of fine canvas, worked almost entirely with small cross and tent stitches in coloured silks, with the Creed,

five bands of rectangular and floral patterns, the alphabet, numerals, the Lord's Prayer, numerals and words, "Mary Chapman, her work, ended in the 12th year of her age, 1731." *English*. 18th centy. L. 17 in. W. 9 in. Given by Miss Eyton. 469.-1880.

SAMPLER of canvas (incomplete), work in upper band of ornament with cross stitch and satin stitch; successive bands of angular fleurs-de-lys, fir trees, crowns, windmill, trees and birds, strawberries, carnations, a rose, and the greater part of the Lord's Prayer worked in cross stitch with coloured silks. *English*. 18th centy. L. 18 $\frac{1}{4}$  in. W. 8 $\frac{3}{4}$  in. Given by Miss Eyton. 470.-1880.

SAMPLER (square) of fine open canvas, worked with coloured silks in close cross stitch, bordered with angular carnations and other devices. In centre, three rows of alphabets in small letters, a row of larger letters treated differently (A to P), a spray of squared flower forms, remainder of larger letters, Q to Z, and numerals; then the words "Gay dainty flowers, go swiftly to decay, " Poor wretched life's short portion flies away, We eat, " we drink, we sleep, but lo, anon, Old age steals on us " never thought upon." "Mary Wakeling ended this, December the tenth 1742, aged ten years." *English*. 12 in. square. Given by Mrs. E. C. Leggatt. 394.-1878.

SAMPLER of canvas, worked with small and large cross stitches in coloured silks, with the Lord's Prayer, angular trees, birds, animals, buildings, &c., and signed "Elizabeth Cridland, 1752." *English*. H. 13 $\frac{1}{4}$  in., W. 9 $\frac{3}{4}$  in. Given by Miss Edmands. 288.-1886.

SAMPLER of canvas, worked with cross stitch and parts with satin stitch in coloured silks, with a representation of a house, angular vases, trees, birds, and human figures, and signed "Catherine Pickling, her work, aged 7 years, 1780." *English*. H. 14 $\frac{1}{4}$  in., W. 12 $\frac{1}{4}$  in. Given by Miss Edmands. 289.-1886.

SAMPLER of canvas, worked with coloured silks in cross stitch, cushion and satin stitch, with rows of alphabets and numerals; G. R. and crown between two sprays, angular birds arranged about an apple tree, below which are Adam and Eve. Signed "Dorothy Watson, 1787." Below, the legend "Judge and defend my cause, O Lord,

“ against them that evil be, From wicked and deceitful  
 “ men, O Lord deliver me;” and “ Seek virtue and of  
 “ that possest, Henceforth to God resign the rest.”  
 Framed and glazed. *English*. Sight measure, H. 20½ in.,  
 W. 12½ in. Given by Mrs. C. F. Packe. 145.—1886.

SAMPLER of linen, with various geometric patterns done  
 in drawn thread, partly whipped round with silk, and  
 embroidered with cream-coloured silk in button-hole,  
 weaving (tapestry), and satin stitches. Made by the  
 “ Gewerbeschule für Mädchen,” Hamburg. *German*.  
 1884. 16¾ in. by 12½ in. Bought, 3*l.* 12*s.* 194.—1885.

SAMPLER of linen, with various geometric patterns done  
 in drawn thread and cut work embroidered with white  
 thread in button-hole, weaving (tapestry), and satin  
 stitches. Made by the “ Gewerbeschule für Mädchen,”  
 Hamburg. *German*. 1884. 17½ in. by 12 in. Bought,  
 3*l.* 3*s.* 195.—1885.

SAMPLER of canvas, with various geometrical patterns  
 worked with white silk in darning, cushion, satin, and  
 different variations of cross stitches. Made by the  
 “ Gewerbeschule für Mädchen,” Hamburg. *German*.  
 1884. 17 in. by 16½ in. Bought, 2*l.* 12*s.* 196.—1885.

---

### SINDON.

SINDON or kind of frontal, of crimson silk, on a linen or  
 canvas lining, embroidered in small, chain, or split  
 stitches with silk and silver (much tarnished) threads,  
 stitched down and couched. In the centre a slab (? tomb),  
 upon or in which is a figure of Christ dead, at each end  
 of the tomb is an angel bearing a blossom shape at end  
 of a long stick. The emblem within the blossom shape  
 is a cherub head with crossed wings. About the ground  
 is scrolling stem pattern with tulip or lily blossoms. At  
 the outer corners are figures of the four evangelists set  
 in quadrants. The whole is surrounded with a border  
 inscribed with Slavonic characters. ?*Armenian*,  
*Greek*. Middle of 17th centy. 4 ft. 6½ in. by 2 ft. 10 ins.  
 Bought (Bock coll<sup>n</sup>). 8278.—1863.

This was used in the services of the Greek church on Good Friday.

---

## TOWELS.

TOWEL of linen (part of), woven with an open continuous key pattern, between which are worked, with blue and white threads, in short stitch, versions of the gammadion or fylfot. *German*. 14th cent<sup>y</sup>. 1 ft. 11 in. by 9 in. Bought (Bock coll<sup>n</sup>). 8636.-1863.

This is perhaps part of a covering for a table used in a vestry for ecclesiastical purposes.

TOWEL of linen, embroidered with white thread in short stitches, with a large diapering pattern of intersecting bands of key or gammadion forms, between which are formal blossoms and close arrangements of squared forms, of which some represent birds (as in 8635.-1863). *German*. 14th cent<sup>y</sup>. 3 ft. 11 in. by 1 ft. 6½ in. Bought (Bock coll<sup>n</sup>). 8652.-1863.

This piece of linen was probably part of a covering for a table or chest of drawers in a vestry, and upon which the vestments for the day were laid out for the celebrating priest to put on. Compare certain details of pattern with some of those in Stole, 8305.-1863.

TOWEL of linen, embroidered with white thread in cross stitch, with a diaper pattern of eight-pointed star shapes, in which are placed formal floral forms, some *fleurs-de-lys* in the square spaces intervening between the star shapes. *German*. Late 14th cent<sup>y</sup>. 23 in. by 13¼ in. Bought (Bock coll<sup>n</sup>). 1263.-1864.

This, like 8652.-1863, was probably part of a covering for a table in a vestry.

TOWEL of linen (part of), embroidered with white thread in short stitches, with a diaper pattern of eight-pointed star shapes, some of which inclose two parrots with heads turned backwards, between which is a formal plant form; other panels contained lions *vis-à-vis* (see the small piece patched on left-hand corner), and other formal floral devices. *German*. 15th cent<sup>y</sup>. 16 in. by 11¾ in. Bought (Bock coll<sup>n</sup>). 1323.-64.

See also 8652.-1863.

TOWEL of linen, embroidered in short running stitches, with green, red, black, and brown silks, with a deep border of repeated vertical angular tree devices,

interspersed with small figures of birds. ? *Italian*.  
15th centy. 3 ft. by 1 ft. 1 in. Bought (Bock coll<sup>n</sup>).  
8304.-1863.

See similar treatment of forms in 818 and 814.-1884, which is also noticeable in primitive and peasant embroideries of North European and Asiatic countries.

TOWEL of linen, edged with repeating blossom motive, worked in red silk short stitch, with a band at each end, of a continuous branch and leaf pattern, left in the linen and set in a grounding of red silk (same back and front) worked round the undrawn threads of the weft and warp. *Spanish*. First half of 16th centy. 4 ft. 3½ in. by 2 ft. 1½ in. Bought (Robinson coll<sup>n</sup>).  
223.-1880.

Similar in character to work of same class from Italy, 500.-1877 and 502.-1877.

TOWEL of linen, edged with repeating motive, worked in short stitches in red silk (same back and front), with a band, at each end, of conventional and leafy forms, symmetrically arranged and alternately reversed, left in the linen and stitched with lines of red silk, with grounding in between linen details of red silk (same back and front) worked round the undrawn threads of the weft and warp. *Spanish*. First half of 16th centy. 4 ft. 5 in. by 20¼ in. Bought (Robinson coll<sup>n</sup>).  
224.-1880.

See similar motive in 505.-1877. Similar in character to work of the same class from Italy. (See also 500.-1877 and 502.-1877.)

TOWEL of linen, with bands of different pattern inserted at each end; the one is composed of a branch, leaf, and flower group repeated and alternately reversed, the other of repeated and alternately reversed groups of a vase with plant form springing from it, and flanked by ornamented S shapes. Both patterns are left in the linen, worked with lines of red silk short stitch, and set in a grounding of red silk (same back and front), worked round the undrawn threads of the weft and warp. *Spanish*. 16th centy. 4 ft. 11½ in. by 2 ft. 10¾ in. Bought (Robinson coll<sup>n</sup>).  
225.-1880.

Similar in character to work of the same class from Italy. (See also 500.-1877 and 502.-1877.)

TOWEL of linen, fringed all round ; with bands of finer linen at each end, worked in red silk cross stitch so as to leave the details of pattern in the linen ; these are worked with lines of red silk, short stitch. The pattern consists of two series of the same motive alternately inverted in each series, leaf and angular forms combined. *Spanish*. 16th centy. 4 ft. 3 in. by 2 ft. 3½ in. Bought (Robinson coll<sup>n</sup>). 226.-1880.

Similar in character to work of the same class from Italy. (See also 500.-1877 and 502.-1877.)

TOWEL of linen, with a band of red silk cross stitch upon linen (same back and front) inserted towards each end, and fringed all round. The pattern consists of repeated central devices with S shapes on each side of them, balanced, the intervening spaces contain vine leaves ; this is set between two narrow borders of repeated groups of angular forms. *Spanish*: 16th centy. 4 ft. 4 in. by 2 ft. 4¼ in. Bought (Robinson coll<sup>n</sup>). 227.-1880.

Similar in character to work of same class from Italy.

TABLE CLOTH or NAPKIN of linen, bordered at the ends with red silk cross stitch work in repeating pattern of conventional and leaf shapes, fringed all round. *Spanish*. 16th centy. 4 ft. 4 in. by 2 ft. 3 in. Bought (Robinson coll<sup>n</sup>). 228.-1880.

Comparison between specimens of this kind of work produced in the East and in Italy shows the recurrence of this character of embroidery in various countries.

TOWEL of linen, edged with fringe, with an inserted band, at each end, of red silk cross stitch (same back and front) upon linen, in which the main forms of the pattern are left, and are worked with lines of red silk short stitch. The pattern consists of repeated and alternately reversed leafy shapes. *Spanish*. 16th centy. 4 ft. 4¾ in. by 2 ft. 5½ in. Bought (Robinson coll<sup>n</sup>). 229.-1880.

Similar in character to work of same class from Italy.

TOWEL of linen, with fringed bands at each end. The pattern is left in linen with ground of red silk cross stitch (same back and front) worked round the undrawn warp and weft threads. The white portions of the pattern are worked with lines of red silk short stitch. The pattern consists of repeated and alternately inverted angular



arms springing from a leaf form with small bud and curved stems placed on each side of it. The band is bordered with a waved stem, worked in same way. *Spanish*. 16th cent<sup>y</sup>. 5 ft. 2½ in. by 20 in. Bought (Robinson coll<sup>n</sup>). 230.-1880.

Similar to work from Italy of same class. See 499.-1877.

TOWEL of linen, edged with fringe, with inserted band at each end of ornamented zig-zag and conventional leaf pattern repeated, worked in red silk cross stitch (same back and front). *Spanish*. 16th cent<sup>y</sup>. 4 ft. 4½ in. by 3 ft. Bought (Robinson coll<sup>n</sup>). 231.-1880.

Similar to work from Italy of same class.

TABLE CLOTH or NAPKIN of linen, bordered at the ends with red silk embroidery done in short stitches and close cross stitches in a scroll pattern, the forms of which are conventionalised rectangularly by the weft and warp of the lines; edged with fringe. ?*Spanish* or *Italian*. 16th cent<sup>y</sup>. 4 ft. 4½ in. by 3 ft. Bought (Robinson coll<sup>n</sup>). 232.-1880.

TOWEL, linen, with formal arrangement of floral devices and a narrow border of continuous stem and blossom ornament, embroidered with red thread in chain, short, and satin stitch, with initials "A.M.W.," and date "1672"; edged with white thread pillow-made lace. *German*. 3 ft. 6 in. by 1 ft. 6 in. 10s. 4460.-1858.

TOWEL of linen, trimmed with plaited coarse thread lace, and embroidered in cross, satin, and tent stitches with yellow worsted, with rows of key and other repeating patterns, and at top with three angular figures with children. From the district of Telemarken. 4 ft. 6 in. by 2 ft. 3 in. *Norwegian*. 17th or 18th cent<sup>y</sup>. Given by the Directors of the Museum of Art Industry, Christiania. 818.-1884.

This class of napkin or towel is still in use. It might be classed as a sampler on account of the numerous samples of patterns and stitches with which it is worked. It may be compared with other samplers as well as specimens of cross and tent stitch work.

TOWEL of linen, the ends embroidered in darning and satin stitches with simple geometrical devices in cotton and silk; fringed with plaited white thread lace of repeated

diamond shapes. From the district of Telemarken. 5 ft. 8 in. by 1 ft. 2 in. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 817.-1884.

TOWEL or NAPKIN of linen, trimmed with plaited coarse thread lace, and embroidered in cross and tent stitches with red and green worsted, with a cross between two angular female figures holding birds, and bands of geometrical patterns below. From the district of Telemarken. 4 ft. 8 in. by 2 ft. 5 in. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 814.-1884.

This class of napkin or towel is still in use. It might be classed as a sampler on account of the series of patterns. It may be compared with other samplers. See also 818.-1884.

TOWEL of linen, trimmed with plaited coarse thread lace, and embroidered in cross stitch, running or darning stitch, chain and satin stitch, with red, blue, black, green, yellow worsteds, with rows of floral, geometric, and angular figure motives. From the district of Telemarken. 4 ft. 6 in. by 2 ft. 3½ in. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 816.-1884.

This sort of napkin or towel is still in use. It might be classed as a sampler on account of the numerous samples of patterns and stitches with which it is worked.

TOWEL (half of a) of coarse linen, embroidered with blue and red worsted in short stitch along three sides with repeated indented quatrefoil motives, between two lines of looped pattern. From the district of Telemarken. 3 ft. 3 in. by 1 ft. 1 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 808.-1884.

TOWEL of linen, oblong, bordered with drawn thread work of diamond pattern, and edged with net, into which has been run, with coarse thread, scrolls and sprigs. From the district of Telemarken. 3 ft. 3 in. by 2 ft. 9 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania. 810.-1884.

Compare this drawn thread work with Oriental work of similar class.

TOWEL (portion of) of coarse linen, embroidered in cross and short stitch with coloured wools, with border of diamonds and trefoils repeated and set between two narrow bands of diamond and trellis pattern worked in running stitches in red, blue, and green wools. Bird and conventional leaf and blossom devices upon the ground within border. Fringed with plaited threads at one end. From the district of Telemarken. 3 ft. by 1 ft. *Norwegian*. 18th or 19th centy. Given by the Directors of the Museum of Art Industry, Christiania.

811.-1884.

TOWEL (end of a) of canvas, edged with scallops of coarse thread pillow lace, and worked with red and green worsted in cross stitch with repeated tree form, varied by interchanging of colours. *Hungarian*. ?17th or 18th centy. 2 ft. 5 in. by 14 in. Given by the Royal Hungarian Minister of Public Instruction.

876.-1883.

TOWEL (end of a) of coarse linen, edged with coarse thread pillow lace, above which a stripe of drawn thread work, intertwined occasionally with white thread in the manner of tapestry-making; above this a pattern of repeated diamond forms, depicted with white thread in satin stitch, with central device of small open squares in drawn thread work, similar work with modification of pattern beyond. *Hungarian*. 17th or 18th centy. 2 ft. 2 in. by 11½ in. Given by the Royal Hungarian Minister of Public Instruction.

877.-1883.

This kind of work is found in Italy (see 1601, 1602.-1872, and 556.-1868 in Lace Catalogue).

TOWEL or TABLE CLOTH (end of) of canvas, edged with coarse thread pillow lace with repetitions of geometric and other ornament worked in satin stitch with white thread, and openings of drawn thread. *Hungarian*. ?18th centy. 2 ft. 7 in. by 22 in. Given by the Royal Hungarian Minister of Public Instruction.

894.-1883.

See similar work in 877.-1883.

TOWEL (end of a) of coarse canvas, with unfinished embroidery with black thread in cross and tent stitches of diamond shapes and scroll forms repeated. *Hungarian*. 18th or 19th centy. 22 in. by 9 in. Given by the Royal Hungarian Minister of Public Instruction.

874.-1883.

TOWEL or TABLE CLOTH (end of f) of coarse canvas, with insertion of knotted thread work, and bands of bird forms and geometrical forms worked in cross stitch with brown worsted. *Hungarian*. 4 ft. 4 in. by 2 ft. 7 in. Given by the Royal Hungarian Minister of Public Instruction. 875.-1883.

Similar in stitch to 497.-1877.

TOWEL or TABLE CLOTH (end of a) of linen, with insertion of pillow-made lace, embroidered with fair pink and blue silks in button-hole, satin, and chain stitches, with a group of flowers between initials; the trellis insertion to flowers worked as in Nos. 1178 and 1181.-1883. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 2 in. by 10 in. Bought, 9s. 1186.-1883.

TOWEL (for use at a christening) of linen, the ends are joined together by a band of pillow lace, on one side of which German capital letters with leaf terminations to the flourishes are worked chiefly in satin and chain stitches in black, pale blue, and straw coloured silks; on other side of the lace is a central group of blossoms on stems flanked by vases (cushion stitch) containing bunches of flowers, worked with black, pale blue, and straw coloured silks in chain stitch, feather stitch, satin, and button-hole stitches. The trellis patterns within the pomegranate, tulip, and other forms is of twisted and plaited work, but not stitched into the linen beneath them (see also 1181.-1883.). Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 7 ft. by 2 ft. 1 in. Bought, 1l. 10s. 1178.-1883.

TOWEL (end of a) of linen damask, embroidered with black and blue silks in satin, chain, and feather stitches with a vase containing flower and pomegranate forms, flanked by initials. The trellis pattern on vase and in some of the flower forms is worked in twisted and plaited silks as in No. 1178 and 1181.-1883. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 5½ in. by 8¼ in. Bought, 7s. 1184.-1883.

TOWEL (end of a) of linen damask, embroidered with black and blue silks, chiefly in chain and satin stitches, with a

group of sunflowers in centre, two carnations, other small flowers, and two pomegranates, with heart device between them, and flanked by initials. Peasant work from the Flemish settlements on the Elbe. *Flemish*. 18th centy. 2 ft. 9 in. by 7½ in. Bought, 6s. 1185.-1883.

TOWEL, loosely woven flax, with ends embroidered in coloured silks and tinsel, worked in short stitches (the same back and front) in a pattern of repeated baskets of flowers. *Turkish*. 18th centy. 2 ft. 7 in. by 18 in. Bought, 12s. 671.-1877.

TOWEL of loosely woven flax, with the ends embroidered in short and tent stitches (same back and front) with green and red silk leaf motives repeated, and fibres worked with gilt metal strips. *Turkish*. 18th centy. 2 ft. 10 in. by 19 in. Bought, 12s. 672.-1877.

TOWEL of cambric, with the ends embroidered in short stitches with coloured silks (same back and front) in repeated groups of small leaf and blossom devices, and picked out with strips of gilt metal; edged with white silk and silver thread purling. *Turkish*. 18th centy. 3 ft. 9 in. by 18½ in. Bought 12s. 673.-1877.

TOWEL of loosely woven flax, with the ends embroidered in a short and sort of darning stitch (same back and front) with coloured silks, gold thread, and tinsel, in symmetrically arranged pattern of floral forms, the central group of which springs from a vase. *Turkish*. 18th centy. 7 ft. 3 in. by 10 in. Bought, 12s. 674.-1877.

TOWEL of loosely woven flax, with the ends embroidered, with blossom and leaf motives repeated, in short stitch, and set in oblong panel grounded with drawn thread work whipped with coloured silks and gold thread (the work is the same back and front). *Turkish*. 18th centy. 2 ft. 3 in. by 18 in. Bought, 12s. 675.-1877.

TOWEL of cambric, with the ends embroidered in short stitches with coloured silks (same back and front), in repeated groups of small leaf blossom devices picked out with gold thread and tinsel, and edged with black silk and gold thread worked in button-hole stitch. *Turkish*. 18th centy. 3 ft. by 17 in. Bought, 12s. 677.-1877.

Compare with 673.-1877.

TOWEL of loosely woven flax, with the ends embroidered with diagonal patterns of blue silk worked in small diamonds of satin stitch, and double lines worked in short stitch with gold thread. *Turkish*. 18th centy. 2 ft. 11 in. by 18 in. Bought, 12s. 678.-1877.

TOWEL of loosely woven flax, with the ends embroidered in short and tent stitches (same back and front) with coloured silks, and picked out with silver tinsel, with an oblong panel containing tree and vase of flower-devices alternated, and surrounded by a narrow band of blossom and stem device, which is continued along the sides of the towel. *Turkish*. 18th or 19th centy. 4 ft. 6 in. by 19 in. Bought, 12s. 679.-1877.

TOWEL of loosely woven flax, with the ends embroidered in short stitches with coloured silks (same back and front) in repeated groups of vases with plants of small flower and leaf devices, picked out with gold thread, and edged with small tulip blossom pattern, and a narrow double row of brown silks worked in open button stitch. *Turkish*. 18th or 19th centy. 3 ft. 3 in. by 21 in. Bought, 12s. 680.-1877.

Compare with 673.-1877 and 677.-1877.

TOWEL, loosely woven flax, with the ends embroidered with coloured silks in short and tent stitch, with alternated cypress forms and three blossoms; picked out with gold tinsel. *Turkish*. 18th centy. 2 ft. 5 in. by 19 in. Bought, 12s. 681.-1877.

Compare also with 679.-1877.

TOWEL of loosely woven flax, with the ends embroidered in short stitches with coloured silks (same back and front) in repeated groups of leaf and blossom devices, picked out with gold tinsel and edged with small leaf and stem devices, and a row of open button-hole stitches done in silk. *Turkish*. 18th centy. 2 ft. 4 in. by 18 in. Bought, 12s. 682.-1877.

Compare with 680.-1877.

TOWEL of coarse linen, with ends embroidered with coloured silks, gold and silver threads and tinsel, chiefly in a sort of darning stitch. The pattern consists of balanced stem forms, between which, closely arranged,

are various blossom and leaf devices, pendent bunches of grapes, and baskets of apples, oranges, pomegranates, &c. *Turkish*. 19th centv. 5 ft. 3 in. by 3 ft. (Exhibition of 1851.) 10*l*. 757.-1852.

## TABLE COVERS, &amp;c.

TABLE COVER of coarse canvas, embroidered in small and large cross stitch with coloured silks. The design consists of a central square with inscription set in a border, with cherub heads and floral blossom and spray devices. About this is a margin filled up alternately with spaces of inscriptions and balanced arrangements of various ornamental shapes based upon animals (stags, dragons) drinking at fountains and wells. At two ends are arrangements of balanced scrolls and shields in borders, the whole piece being surrounded with diaper band of rose blossoms and bunches of grapes. *German*. Worked about 1599. 6 ft. by 6 ft. 6 in. Bought, 11*s*. 8*d*.

4456.-1858.

The inscriptions are given in full and translated by Dr. Rock. See his "Textile Fabrics," pp. 92 to 98, and sets forth how the embroidery was worked by Anna Blickin von Lichtenberg, and forms a sort of family record in doggerel verse, written by her husband, "the noble and true," Henry von Grippitzheim. See similar motives in (?) Italian specimens of weaving, 485 and 486.-1884.

TABLE COVER of green cloth, worked with coloured worsteds laid and stitched down. The pattern consists of central medallion bordered with groups of fruits and four scrolled ornaments with cherub heads: surrounding two armorial shields and a scroll bearing the date 1598; beyond, at each of the corners, formal bunches of leaf and blossom devices. The outer border is composed of repetitions of groups of fanciful tablets and scroll ornament, each tablet charged with a female face, animals, such as deer, unicorn, goats, and horse, and fruits, pomegranates, pears, plums, &c., blossoms and leaves. The shields are, first, barry of six argent and azure, with mantlings about a helmet closed and crested with a demi-bloodhound collared and langued, and, from the neck downward, barry like the shield; second, quarterly 1 and 4 or charged with a pair of pincers sable; 2 and 3 sable, a lion rampant or, and mantlings

about a helmet closed and crested with a demi-lion rampant or, upon a wreath sable and argent. The silver gimp in this latter detail has now become quite black. See somewhat similar design in 776-1865. *German*. 16th centy. 5 ft. 7 in. by 5 ft. 3 in. Bought (Soulages coll<sup>n</sup>), 8*l*. 5665.-1859.

TABLE COVERS? Three. Each made up of 18 alternating square panels, of white *lacis* or darning on net, and of tent stitch in coloured silks upon small meshed net or canvas, with which are wrought representations of birds, peacocks, eagles, parrots, goats, dragons, unicorns, with floriated quarters; fringed. *Spanish*. First half of 16th centy. 4 ft. 6 in. by 2 ft. 1 in., (a) 4 ft. 6 in. by 2 ft. 1 in., (b) 4 ft. 4½ in. by 2 ft. 1 in. Bought (Robinson coll<sup>n</sup>). 263 to 263*b*.-1880.

TABLE or BED COVER, canvas, embroidered in large and fine cross stitch and in tent or cushion stitch with coloured silks. The centre ground is covered with a pattern of repeated scales or scallops jagged like a saw, and overlapping each other in lines, some blue and green, shaded white or yellow, some amber. The border is a broad scroll with acanthus flowers, roses, and tulips, among which, one at each corner, the iris is conspicuous. This again has a scallop edging with like formal sprays of flowers, one in each scallop, between which are two C's interlaced. *French or German*. 17th centy. 7 ft. 8 in. by 5 ft. 8 in. Bought, 10*l*. 627.-1864.

TABLE COVER of dark green serge, worked with coloured silks and worsteds laid and stitched down. The pattern consists of a group of figures, in the centre, representing the Annunciation, surrounded by a wreath of leaves, blossoms, &c. Along the diagonal from each corner is a bunch of symmetrically balanced fanciful floral forms. At the corners are rectangular panels containing views, figures, domestic and outdoor scenes, indicating the four seasons. Between these panels occur wreaths, enclosing subjects such as a boat with a young couple upon the water; a lady on a grey horse, with hawk on hand; a young lady caressing a lamb with one hand and carrying a basket of young birds in the other; and a lady kneeling at her prayers. A deep gold thread fringe runs all round the four sides of this table cover. *German*.



Early 17th centy. 5 ft. 3 in. by 4 ft. 6 in. Bought  
(Soulages coll<sup>n</sup>), 8*l*. 5666.-1859.

See also No. 5665.-1859.

TABLE COVER of linen, embroidered chiefly in short stitches with coloured threads. In centre a wreath of leaves and flowers about two shields of arms, and date 1610. Above and below this are two other shields of arms. Placed diagonally at the corners are vases containing flowers. A border of repeated formal sprigs with blossoms surrounds the inner square. Edged with threads plaited and twisted into a trellis pattern and fringed. *German-Switzerland*. Dated 1610. L. 2 ft. 3 in., W. 2 ft. 7½ in. Bought, 2*l*. 776.-1865.

There is a trace of Oriental influence in these ornaments. The shapes of some of the fanciful blossoms and the twists of some of the leaf forms resemble similar details in No. 5666.-1859.

TABLE COVER of white linen, worked with stout white thread stitched down. In centre a roundel with vase and well-balanced group of flowers and date 1677. Around this, towards the border of the cloth, and at regular intervals, are well-balanced groups of radiating ornaments based on flower and leaf motives. *German*. 17th centy. 6 ft. by 4 ft. 8 in. Bought, 3*l*. 4*s*. 19.-1884.

For similar effect of outline embroidery, see 1030.-1855. Similar scheme of pattern to be seen in No. 776.-1865. The distribution and contrast of the forms in the different groups seem to demand notice.

TABLE COVER of blue silk, with border of scroll and blossom pattern, worked in gold and silver cord, laid or stitched down, and blossoms done in long and short stitch with coloured silks; surrounded by a vandyked edge of gold thread pillow lace. *Italian*. 17th centy. 5 ft. by 2 ft. 9 in. 10*l*. 59.-1867.

TABLE COVER of loosely woven linen, with repeating leaf, blossom, and waved stem border, and two broader bands of similar pattern on larger scale; embroidered in satin stitch with green floss silk. *Italian*. 17th centy. 6 ft. by 2 ft. 4 in. Bought (Robinson coll<sup>n</sup>). 285.-1880.

TABLE COVER of green silk, with an inserted border of dark blue canvas, darned with floss silk in repeating

triangular shapes containing formal branches and flowers. Fringed all round. *Spanish*. 17th centy. 5 ft. 8 in. by 3 ft. 9½ in. Bought (Robinson coll<sup>n</sup>). 255.-1880.

TABLE CLOTH (oblong) of coarse linen, embroidered with red and blue wools in short and cross stitch, and black thread in satin stitch, with bands of trefoil device, &c. in outline, alternated with bands of geometrical devices. Various crosses of diamonds, circles, and trefoils on ground between borders; woollen tassels at the corners. From the district of Telemarken. 3 ft. 11 in. by 1 ft. 1 in. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania.

813.-1884.

TABLE CLOTH (oblong) of coarse linen, embroidered in cross and short stitch with black and yellow silks and black (faded) thread, in bands at each end of continuous trefoil pattern in outline; and angular forms repeated, left in linen and set in cross stitch ground. Four cross devices at corners of inner space; worsted tassels at the outer corners. From the district of Telemarken. 2 ft. 5½ in. by 1 ft. *Norwegian*. 17th or 18th centy. Given by the Directors of the Museum of Art Industry, Christiania.

815.-1884.

TABLE COVER or COVERLET of white satin, quilted in white silk, with a border of formal long-leaf pattern; in central ground is a vase of flowers (rose) and fruit (pomegranate) upon a trellis pattern. ?*English* or *French*. 18th centy. 3 ft. 2½ in. by 3 ft. Bought, 2*l*.

722.-1864.

TABLE COVER of linen, embroidered in chain stitch (tambour) with white thread; with symmetrically arranged pattern of a basket in centre, with wide spreading flowers; upon each side of this is a military trophy consisting of a group of cannon-balls, kettle-drums, other drums, knights' tilting-lances, halberds, swords, cannon, trumpets, in the midst of which is a herald's tabard blazoned with a leopard rampant, at the side of it, and drooping above, are two flags, one showing the three fleurs-de-lis of France, and the other with a charge that is indistinct; the whole group is surmounted by a full-faced barred helmet wreathed with a ducal coronet, and a plume of ostrich feathers; on the sides of the large

central group are groups of vases full of flowers. At each of the four corners of the inner square is the monogram A. M. V. P. T. between boughs, and surmounted by a ducal coronet. At every corner of the border surrounding the square is a flaming heart pierced by two arrows, between which are balanced scrolls and leaf devices with eagles with wings displayed and heads regardant, interspersed amongst the scrolls. *French*. Late 18th centy. 4 ft. 4 in. by 3 ft. 10 in. Bought, 1*l.* 12*s.* 3*d.* 1030.-1855.

TABLE CLOTH of linen, embroidered with coloured silks and silver threads, laid and stitched over, in a pattern composed of three bands containing symmetrically arranged groups of bird, tulip, and leaf devices. *Hungarian*. 2 ft. 1 in. by 22 in. Given by the Royal Hungarian Minister of Public Instruction.

895.-1883.

This character of stitch is seen in Turco-Syrian specimens, see 645.-1877.

TABLE CLOTH (oblong) of coarse linen, embroidered in short and cross stitch with coloured wools, with double border of trefoils repeated in outline, and geometrical ornament in centre. From the district of Telemarken. 2 ft. 4 in. by 10 in. *Norwegian*. 18th centy. Given by the Directors of the Museum of Art Industry, Christiania.

812.-1884.

TABLE COVER or HANGING of red twill, worked with coloured worsteds (small threads) in short stitches, with a border of palmette or cypress devices, which surrounds an arrangement of big central cone shape, filled in with scroll forms, and three green bird forms on each side of it; stem and blossom ornaments intermingled. *Persian (Kerman)*. 19th centy. L. 6 ft. 9 in., W. 4 ft. 2 in. Bought, 4*l.* 10*s.* 1277.-1874.

This sort of work is called "Sarandaz" and is also similar to that known as "Silsileh."

TABLE COVER of green twill, embroidered in short stitches with fine threads of coloured worsteds; with a central panel of curved and pointed shape inclosing close work in which are repetitions of the shawl pattern devices (? palmettes, long purses, or cypresses, fancifully treated), and set in a green ground, with outer bordering of pattern similar to

that of centre panel. *Persian (Kerman)*. 19th centy.  
L. 4 ft. 8 in., W. 3 ft. 6 in. Bought 4*l.* 1062.-1875.

This sort of work is called "Silsileh."

TABLE CLOTH (circular) of patchwork of various coloured cloths, outlined and worked over with coloured silks in chain stitch with concentric patterns. Made at Resht. *Persian*. 19th centy. Diam. 5 ft. Bought 4*l.* 15*s.*  
90.-1877.

Similar to those of 856.-1877 and 853.-1877.

TABLE COVER (circular) of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch, with central star form and concentric bands of ornament. Made at Resht. *Persian*. 1876. Diam. 4 ft. 10 in. Given by H.I.M. the Shah of Persia.  
853.-1877.

Compare scheme of ornament with that of 857.-1877.

TABLE CLOTH (circular) of patchwork of coloured cloths, embroidered with coloured silks in chain stitch. In centre of a blossom (chrysanthemum) device, about which are repeated groups of formal pointed and scroll bands, intermixed with scrolling stems and small blossoms. The tassel ornaments on red ground appears on outer band of the cover. Made at Resht. *Persian*. 1876. Diam. 4 ft. 10 in. Given by H.I.M. the Shah of Persia.  
854.-1877.

TABLE COVER (circular) of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch. Made at Resht. *Persian*. 1876. Diam. 4 ft. 9 in. Given by H.I.M. the Shah of Persia.  
856.-1877.

Pattern similar to No. 853.-1877.

TABLE COVER (circular) of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch, with concentric series of patterns of geometrical and floral devices, the outer border of repeating tassel motives. Made at Resht. *Persian*. 1876. Diam. 4 ft. 9 in. Given by H.I.M. the Shah of Persia.  
857.-1877.

See 851.-1877.

TABLE COVER (circular) of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch with concentric series of patterns of geometrical and floral devices, the outer border of repeating tassel motives. Made at Resht. *Persian*. 1876. Diam. 4 ft. 10 in. Given by H.I.M. the Shah of Persia. 858.-1877.

See 857.-1877.

TABLE COVER of patchwork of coloured cloths, outlined and worked over with coloured silks in chain stitch, with a rose blossom set in centre, from which spring grey scroll and leafy forms; edged with white and interspersed with floral devices. The border consists of repeated hanging devices filled in with blossoms and leaves. Made at Resht. *Persian*. 1876. 5 ft. square. Given by H.I.M. the Shah of Persia. 861.-1877.

TABLE COVER of patchwork of coloured cloths, embroidered with coloured silks in chain stitch, with central roundel containing blossom forms symmetrically massed together. The main ground covered with repetitions and reversings of the same small stem and blossom devices. The outer border with alternations of circular arrangements of stem pattern set with fanciful blossoms and Cashmere shawl device (palmette) similarly filled in. Made at Resht. *Persian*. 1876. 5 ft. 5 in. square. Given by H.I.M. the Shah of Persia. 864.-1877.

ROUND TRAY COVER of red twill, with border and centre of palmette or shawl-pattern embroidery, and repeated vases with blossoming plants done in close tent and stem stitches with coloured wools. Made at Kerman. *Persian*. 1876. Diam. 3 ft. 7 in. Given by H.I.M. the Shah of Persia. 876.-1877.

This kind of embroidery is called "Silsileh."

TABLE COVER of a white woollen stuff, embroidered with fine coloured worsteds in tent or short stitch, with border and corners of shawl pattern. Made at Kerman. *Persian*. 1876. 3 ft. 9 in. square. Given by H.I.M. the Shah of Persia. 877.-1877.

TABLE COVER of red twill, embroidered with fine coloured worsteds in short stitch, with central roundel containing star devices and radiation of cone and purse devices.

On other parts of ground and along the border the shawl-pattern motive (purse or cypress form) is introduced. Made at Kerman. *Persian*. 1876. L. 4 ft. 5 in., W. 4 ft. Given by H.I.M. the Shah of Persia.

878.-1877.

This kind of work is called "Silsileh."

TABLE COVER of red twill, with elaboration of the shawl-pattern embroidery in tent or short stitches with coloured worsteds. Made at Kerman. *Persian*. 1876. L. 4 ft., W. 3 ft. 6 in. Given by H.I.M. the Shah of Persia.

879.-1877.

This kind of work is called "Silsileh."

TABLE COVER of linen, embroidered with yellow, blue, pink, and green silks in satin and chain stitches, with narrow border of yellow wave line with blue and red leaves all round, and, at each end, an arrangement grouped diagonally from the corners of conventional tulip and carnation scrolls with broad edging made up of three different patterns in pillow lace all round. *Spanish*. First half of 18th centy. 4 ft. 8 in. by 3 ft. 2 in. Bought (Robinson coll<sup>n</sup>).

253.-1880.

Compare style of pattern and colour with that of 2061.-1876.

TOILET COVER of unbleached linen, embroidered with black silk in satin stitches, taken to give effect of chevron and other patterns on surfaces of the close portions of the work. In centre a radiating carnation blossom in a pot flanked by two stags, beneath which is the name "Loyso Maria Rioman." Above and below this central group are fantastic birds. A border of waved stem, with alternating carnations and leaf devices, fancifully rendered, runs round the piece; beyond is scallop edging of pillow-made lace. *Spanish*. 18th centy. 4 ft. 2½ in. by 2 ft. 4½ in. Bought (Robinson coll<sup>n</sup>).

267.-1883.

TABLE CLOTH of linen, with plaited white thread lace fringed. Made by peasants of the province of Skåne, Sweden, and marked in red thread cross stitch with I.H.D., 1884. *Swedish*. 19th centy. 5 ft. by 4 ft. 6 in. Bought, 1l. 3s.

368.-1882.

Called "Linneduk" in Swedish.

## TEA POT COVERS.

TEA POT COVERS (six) of red twill, for covering the pot while the tea is infusing. Oval in shape, embroidered in short stitches with coloured silks and worsteds in shawl pattern. Made at Kerman. *Persian*. 1876. 12 in. by 9 in. Given by H.I.M. the Shah of Persia. 870 to 870e.—1877.

This kind of work is called "Silsileh."

TEA POT COVERS (three) of red twill, for covering the pot while the tea is infusing. Oval in shape, embroidered in short stitches with coloured worsteds and silks in shawl pattern. Made at Kerman. *Persian*. 1876. 15 in. by 8 in. Given by H.I.M. the Shah of Persia. 871 to 871b.—1877.

This kind of work is called "Silsileh."

---

 TRIPTYCH.

TRIPTYCH, made of wood and cardboard, decorated with groups, golden threads twisted into scrolls and blossom forms, and stitched to the ground. In the centre of some of the blossoms and elsewhere are gems and coloured beads. The centre, of architectural design, contains a plaque of glass, painted with the subject of the offering of the Magi. In the leaves or wings of the box are two heads of saints in circular medallions, painted in distemper on the under side of the glass. *Italian*. 17th cent. H. 8¼ in., W. 11½ in. 16l. 6962.—60.

---

 WALL HANGINGS, &c.

WALL HANGING of panels of blue and red cloth stitched together and ornamented with triple canopies under which are primitively drawn groups of figures, kings and queens, knights, horses, dragons, &c., cut out of coloured cloths patched together and applied (*appliqué*). The different forms are outlined with strips of blackened (formerly gilt) vellum stitched down. Spangles are also

stitched to some of the costumes. The trees which occur in various of the scenes depicted are worked in outline with the blackened strips of vellum, between which is irregular long stitch work with silks. The border at top is of a series of knights and ladies talking, each within a separate arch, on the left side of the main portion various panels are awkwardly patched together. ? *French* or *North German*. 14th centy. 7 ft. 11 in. by 3 ft. 4 in. Bought (Bock coll<sup>n</sup>). 1370.-1864.

Similar embroidery with strips of vellum and rude long stitch work with coloured silks is to be seen in 1338.-1864 and in 8607.-1863. The late Canon Rock gives a long description of the story (a knight's fight with a dragon) here depicted. See *Textile Fabrics*, p. 77.

WALL HANGING or CARPET of canvas, embroidered with coloured worsteds in close-lying long stitches. In the centre, within a Latin inscription, is a large medallion containing a seated figure of Philosophy crowned; small medallions with Latin inscriptions contain half figures representing "Theorica," "Practica," "Logica," "Mechanica," and "Physica." Two of these medallions are on either side of Philosophy, and one (Physica) beneath her feet. Around the centre is a broad band divided into fourteen canopied niches, beneath which are male and female figures typifying various sciences, and mental and moral qualities; scrolls with inscriptions are arranged about the figures. This band is surrounded by two rings of inscriptions from the writings of St. Bernard. In the corners beyond, Ovid, Horace, Aristotle, and Beothius, are represented, each holding a scroll lettered with an extract from his works. A rectangular border of late Gothic leaf ornament set between two inscriptions incloses the whole composition. *German*. 16th centy. L. 17 ft. 8 in., W. 15 ft. 4 in. Bought, 100*l*.

289.-1876.

From the outer borders, and from two small semicircles, we learn that this carpet was begun in A.D. 1516, under the orders of the Prioress Elizabeth, by the sisterhood of the nunnery at Heningen (in Hanover) whose names are given, and that by their industry the buildings at Heningen were re-erected, and those at their estate in Oldenrode were built and completed under prior Gerhard. The occurrence of the Papal arms and the shield of Innocent XII. points to additions made during the years 1721-24. See also 8712.-1863 from Hildesheim.

WALL HANGING (part of) of coarse linen, embroidered in long and short stitches with coloured worsteds, figured with a king and queen seated together on a Gothic



throne, and a young princess sitting at the queen's feet. Above and below the figures are scrolls with inscriptions. From Hildesheim. *German*. 16th cent<sup>y</sup>. 5 ft. 6½ in. by 3 ft. 10 in. Bought (Bock coll<sup>n</sup>). 8712.-1863.

Compare with similar specimen 289.-1876.

WALL HANGING (two long bands joined together) of yellow watered silk ground with embroidery, chiefly of floss silk layings stitched over, in a vertical pattern of variously shaped and pointed compartments with flowers in them, and also springing from between them, and birds occasionally placed outside them. The narrow borders of twisting riband ornament are worked chiefly in long and short stitches. *Italian*. Late 16th cent<sup>y</sup>. L. 8 ft. 2 in., W. 5 ft. 3 in. Bought, 6l. 193.-1869.

See also similar embroidery in 5674.-1859.

WALL HANGING of brown cotton material, backed with strong canvas, embroidered in long and short stitch with coloured worsteds, with repeated balanced distribution of shells, scrolls, monkeys, garlands of fruits and flowers, and hanging scalloped cloths, forming a sort of canopy over a fountain with two seated female figures, each holding a fanciful caryated figure. *French*. Late 17th cent<sup>y</sup>. 8 ft. 9 in. by 8 ft. 3 in. 699.-1864.

This is somewhat in the style of designs by Berain, the schemes of which were frequently adaptations of those of many of the wall decorations of Pompeii.

WALL HANGINGS of canvas, embroidered with coloured silks. The pattern consisting of an arrangement of balanced scrolls, interspersed with birds, flowers, and fruits, is outlined with a dark silk cord, whilst the intervening spaces are of floss silk laid with small stitches, forming a diapered surface of diamond shapes. In four pieces. Late 17th cent<sup>y</sup>. ? *German* or *French*.

L. of No. 289, 5 ft. 9 in., W. 2 ft.

L. of No. 289a, 6 ft. 9½ in., W. 2 ft. 4¼ in.

L. of No. 289b, 6 ft. 4½ in., W. 2 ft. 4¼ in.

L. of No. 289c, 6 ft. 7 in., W. 2 ft. 4¼ in.

Bought, 10l.

289 to 289c.-1870.

WALL or PILASTER HANGING of red velvet and yellow silk mounted on canvas, cut out and fitted together so as to form a repeating balanced pattern of scrolls and

flowers in red upon a yellow ground. The various forms are outlined with yellow silk and silk gimp stitched down. *Italian*. 17th centy. 6 ft. 4 in. by 1 ft. 9 in. Bought. 841.-1847.

See also No. 839.

WALL OR PILASTER HANGING of red velvet and yellow silk mounted on canvas, cut out and fitted together so as to form a repeating balanced pattern of scrolls and flowers in yellow upon a red ground. The various forms are outlined with yellow silk and silk gimp stitched down. *Italian*. 17th centy. 6 ft. 4 in. by 1 ft. 8 in. Bought. 839-1847.

This is the companion piece (in reverse effect) to 841.-1847.

WALL OR PILASTER HANGING of green velvet and golden yellow silk mounted on canvas, cut out and so fitted together to form a repeating and counterchanging pattern of balanced bold scroll forms, white satin flowers, &c. The various forms are outlined with double yellow silk gimp cords. The flowers are partly embroidered with coloured silks in long and stem stitches. *Italian*. 17th centy. H. 10 ft. 11½ in., W. 1 ft. 9½ in. 9142a.-1863.

WALL HANGING OR COVERLET of coarse canvas, worked in a close, long, and short satin stitch, with coloured worsteds. The larger portion is covered with a repeating pattern of squares, trellis lines, crosses, star and formal blossoms. The upper border consists of zigzag and blossom pattern; the side borders of repeated leaf and floral device; the lower border of tulip forms alternately reversed. *Icelandic*. Probably late 18th centy. H. 5 ft. 6 in., W. 4 ft. 1 in. Bought (8 to 13.-1884, 80L.) 10.-1884.

WALL HANGING of coloured silk embroidery upon canvas, chiefly in long stitch, worked from a figure composition for wall hangings of a subject from the *Gerusalemme Liberata* of Tasso. The border consists of two caryatid figures (one on each side of the panel) surmounted by cupids, between whom, along the upper border, are garlands of flowers and a shield bearing the words "vider picciola nave & in poppa quella che guidar gli dove a fatal donzella." The subject figured in the panel displays a woman steering a rowing boat in the fore-

ground, to the right beyond are two classic warriors pointing towards nymphs disporting themselves in the mid-distance; towards centre at back rises a circular fortress, with figures upon the upper walls. The armour of the warriors of gold thread laid. The bands along the borders of coloured silks laid or couched flatly. *Italian*. 17th centy. H. 13 ft. 6 in., W. 12 ft. 9 in. 60l. 178.-1869.

WALL HANGING of coloured silk embroidery upon canvas, chiefly in flat couchings, worked from a figure composition for wall hangings of a subject from the *Gerusalemme Liberata* of Tasso. The border (see No. 178.-1874) contains an escutcheon bearing the words "specchio non puo ritrarsi dolce imago." The subject depicted displays a landscape, a hill-side, with buildings and cypress trees in mid-distance towards centre. Beneath trees, overshadowing the right and left foreground, a warrior youth lies at the feet of his mistress, holding a hand mirror before her as she plaits her hair. The faces and arms of the figures are painted in distemper. In the foreground a cupid in the water is attempting to catch two ducks. The draperies of the figures are worked in long stitch. *Italian*. 17th centy. H. 13 ft., W. 12 ft. 60l. 179.-1869.

WALL HANGING (a portion only) of coloured silk embroidery upon canvas, chiefly in flat couchings and long stitch, worked from a figure composition for wall hangings of a subject from the *Gerusalemme Liberata* of Tasso. The upper portion only has part of a border with a half shield, bearing part of an inscription, "Eggli alz . . . re suo . . non . . ." The subject depicted is a warrior with drawn sword and shield chasing a woman in a wood. *Italian*. 17th centy. H. 13 ft. 8 in., W. 5 ft. 9 in. 35l. 180.-1869.

WALL HANGINGS (a portion only) for wall decoration, of a subject from the *Gerusalemme Liberata* of Tasso, worked in coloured silk embroidery upon canvas, chiefly in flat couchings. The figure of a woman reclining by a tree and a small sailing vessel bearing the woman and two warriors (as depicted in No. 178.-1869), which is leaving the shores, are worked in long stitches. A portion of the border only is shown at the top of this piece. *Italian*. 17th centy. H. 14 ft., W. 4 ft. 9 in. 25l. 181.-1869.

WALL HANGING (a portion only) for wall decoration, of a subject from the *Gerusalemme Liberata* of Tasso, worked in coloured silk embroidery upon canvas, chiefly in flat couchings. The figure of a Persian warrior, with his quiver of arrows, seated beneath a tree, is worked in long stitches. A small portion of a border appears at top of this piece. *Italian*. 17th centy. H. 13 ft. 3 in., W. 3 ft. 7 in. 20l. 182.-1869.

WALL HANGING (piece) of white satin, embroidered with coloured silks in long and short stitches and gold threads stitched down in parts couched flatly—with two groups—each of a woman and child, by trees bearing blossoms and fruits, birds and insects flying about the trees. *Chinese*. 19th centy. L. 11 ft., W. 1 ft. 7 in. Bought, 4l. 7s. 6d. 792.-1853.

---

TABLE of REFERENCE from the REGISTER NUMBERS of the SPECIMENS to the pages in which they are described.

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	
2	('84.)	- 228	32	('77.)	- 193	80a	('77.)	- 187	
4	('78.)	- 153	34	('76.)	- 371	81	('84.)	- 295	
5	('78.)	- 153	34	('77.)	- 193	83	('64.)	- 168	
6	('67.)	- 95	35	('77.)	- 193	84	('64.)	- 185	
6	} ('80.)	- 354	36	('77.)	- 193	84	('77.)	- 284	
6a			37	('77.)	- 193	85	('66.)	- 252	
6	('87.)	- 92	39	('64.)	- 354	85	('77.)	- 373	
7	('67.)	- 96	39	('76.)	- 361	85	('84.)	- 296	
7	} ('80.)	- 354	41	('77.)	- 193	86	('77.)	- 372	
7a			41	('79.)	- 221	86	('84.)	- 296	
8	('74.)	- 374	42	('77.)	- 194	87	('77.)	- 373	
8	('84.)	- 302	46	('77.)	- 194	87	('84.)	- 296	
9	('74.)	- 375	48	('77.)	- 194	88	('77.)	- 248	
9	('84.)	- 331	50	('77.)	- 194	88	('84.)	- 296	
10	('84.)	- 398	51	('77.)	- 194	89	('77.)	- 248	
14	('77.)	- 280	52	('77.)	- 193	89	('84.)	- 296	
15	('77.)	- 281	53	('77.)	- 194	90	('77.)	- 392	
16	('77.)	- 281	54	('77.)	- 194	90	('84.)	- 296	
16	('81.)	- 167	55	('77.)	- 196	91	('82.)	- 152	
17	('69.)	- 288	56	('77.)	- 273	92	('77.)	- 226	
17	('73.)	- 172	57	('77.)	- 300	92	('84.)	- 297	
18	('69.)	- 288	58	('77.)	- 298	93	('84.)	- 297	
18	('73.)	- 246	59	('67.)	- 389	94	('79.)	- 154	
19	('73.)	- 203	59	} ('77.)	- 299	94	('84.)	- 297	
19	('84.)	- 389	to			95	('80.)	- 262	
20	('77.)	- 281	62	62	95	('84.)	- 297		
21	('77.)	- 281	63	('77.)	- 300	96	} ('80.)	- 254	
22	('77.)	- 281	64	('73.)	- 162	96a			97
23	('77.)	- 282	64	('80.)	- 361	97	('84.)	- 297	
24	('73.)	- 221	65	('77.)	- 299	97	('80.)	- 140	
25	('77.)	- 276	65	('66.)	- 96	98	('80.)	- 206	
26	('77.)	- 276	72	('77.)	- 233	99	('80.)	- 212	
27	('77.)	- 276	75	('72.)	- 359	100	('80.)	- 270	
27	('79.)	- 309	77	('77.)	- 360	101	('80.)	- 298	
28	('77.)	- 276	78	('64.)	- 161	101	('84.)	- 248	
29	('77.)	- 276	78	('77.)	- 300	103	('80.)	- 182	
30	('77.)	- 276	79	('64.)	- 174	103	('84.)	- 375	
30	('79.)	- 112	79	('77.)	- 337	104	('80.)	- 338	
31	('78.)	- 222	79	('84.)	- 314	105	('80.)	- 204	
31	('86.)	- 337	80	('77.)	- 187	106	('80.)	- 204	

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	
106	('84.)	- 181	192	('69.)	- 290	249	('80.)	- 358	
106	('85.)	221, 222	193	('69.)	- 397	249	('86.)	- 153	
106	('85.)	- 328	194	} ('69.)	- 286	250	('80.)	- 243	
107	('80.)	- 167	to			251	('80.)	- 307	
114	} ('73.)	- 181	194c	} ('85.)	- 377	253	('86.)	- 254	
114a			194			253	('80.)	- 394	
117	('77.)	- 211	to	254	('80.)	- 179	254a	('80.)	- 167
118	('77.)	- 211	196	203	('81.)	- 191	255	('80.)	- 390
119	('73.)	- 155	203	('69.)	- 165	256	('66.)	- 290	
119	('80.)	- 140	211	('69.)	- 371	256	('80.)	- 238	
120	('80.)	- 175	212	('85.)	- 187	257	} ('84.)	- 195	
123	('80.)	- 254	212	('72.)	- 223	257a			
126	('78.)	- 224	213	('72.)	- 154	257	} ('80.)	- 247	
127	('69.)	- 107	214	223	} ('80.)	- 379			
128	('69.)	- 108	223	to			258	('80.)	- 238
128	('78.)	- 352	to	225	258	('84.)	- 346		
129	('69.)	- 108	226	('76.)	- 353	259	} ('80.)	- 253	
130	('69.)	- 108	226	('80.)	- 380	to			
132	('78.)	- 359	227	('76.)	- 353	259c	} ('84.)	- 346	
134	('80.)	- 237	227	('80.)	- 380	259			
135	('80.)	- 237	228	('70.)	286	260	} ('80.)	207	
138	('80.)	- 237	228	('71.)	- 210	to			
139	('65.)	- 289	228	('80.)	- 380	260f	} ('80.)	207	
142	('69.)	- 271	229	('71.)	- 211	261			('80.)
145	('80.)	- 140	229	('80.)	- 380	262	('80.)	- 308	
145	('86.)	- 377	230	('79.)	- 172	263	('84.)	- 143	
146	('80.)	- 255	230	('80.)	- 381	263	} ('80.)	- 388	
148	('80.)	- 206	231	('80.)	- 381	to			
150	('69.)	- 303	232	('72.)	- 368	263b	} ('80.)	- 179	
150	('80.)	- 319	232	('80.)	- 381	264			('80.)
154	('80.)	- 206	234	('81.)	- 246	265	('80.)	- 166	
155	('80.)	- 207	235	('80.)	- 243	266	('66.)	- 236	
156	('70.)	- 262	237	('79.)	- 263	267	('66.)	- 394	
156	} ('80.)	- 207	237	('80.)	- 255	267	('83.)	- 180	
156a			238	269	('80.)	- 19			
157	('70.)	- 236	238a	} ('80.)	- 179	270	('86.)	- 208	
173	('69.)	- 233	239			271	('80.)	- 19	
178	} ('69.)	- 399	239a	240	} ('80.)	- 175	271	('86.)	- 255
179			240a	272a					
180	('69.)	- 399	241	('80.)	- 176	272	('86.)	- 19	
180	('85.)	- 163	242	('80.)	- 176	273	('66.)	- 223	
181	('69.)	- 399	243	('80.)	- 163	273	('80.)	- 213	
182	('69.)	- 400	247	('64.)	- 286	273	('86.)	- 19	
185	('81.)	- 111	247	('80.)	- 162	274	('70.)	- 164	
186	('81.)	- 111	248	} ('80.)	- 207	275	('70.)	- 360	
187	('81.)	- 110	to			276	('69.)		
189	('64.)	- 109	248b	276					
190	('83.)	- 211							

TABLE OF REFERENCE.

403

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
277	('69.)	- 360	321	('76.)	- 248	395	('69.)	- 165
276	}	('80.)	324	('79.)	- 227	396	('69.)	- 166
276a			326	('79.)	- 326	399	('69.)	- 209
277	('69.)	- 360	326	('85.)	- 246	399	('78.)	- 354
277	('70.)	- 180	327	}	('85.)	400	('69.)	- 210
277	('75.)	- 353	327a			408	('82.)	- 238
277	}	('80.)	328	('85.)	- 291	409	}	('82.)
to			329	('85.)	- 354	to		
277b	330	('85.)	- 257	409b	410	('82.)	- 204	
278	('70.)	- 336	333	('78.)	- 232	411	('84.)	- 279
279	('70.)	- 186	335	('82.)	- 109	433	('84.)	- 375
280	('70.)	- 186	335	('85.)	- 258	434	('84.)	- 332
281	('70.)	- 186	336	('85.)	- 360	437	('82.)	- 109
282	('70.)	- 270	337	}	('85.)	438	('82.)	- 306
284	('70.)	- 164	to			439	('83.)	- 102
284	}	('74.)	337b	538	('66.)	- 97	440	('83.)
to			338	}	('85.)	441	('83.)	- 101
284c	338a	339	('66.)			- 98	443	('65.)
284	('76.)	- 304	339	('78.)	- 237	444	('82.)	- 210
285	('70.)	- 180	340	('86.)	- 332	450	('84.)	- 233
285	('80.)	- 389	341	('86.)	- 332	451	('84.)	- 155
288	('70.)	- 264	342	('85.)	- 260	452	}	('77.)
288	('86.)	- 376	342	('86.)	- 332	to		
289	}	('70.)	343	}	('86.)	452c	- 176	
to			343b			455	}	('77.)
289c	289	('76.)	- 396	346	('86.)	- 233		
289	('86.)	- 376	347	('86.)	- 234	456	('84.)	- 109
292	('84.)	- 195	348	('86.)	- 234	457	('77.)	- 227
293	('84.)	- 192	349	('70.)	- 336	458	('77.)	- 179
294	('84.)	- 198	349	('86.)	- 302	459	('77.)	- 231
295	('84.)	- 270	351	('70.)	- 24	460	}	('77.)
296	('84.)	- 346	351	('86.)	- 337	460a		
297	('84.)	- 347	353	('86.)	- 372	462	('77.)	- 321
298	('78.)	- 183	356	('82.)	- 110	463	('77.)	- 339
303	('80.)	- 265	360	('82.)	- 368	464	('64.)	- 316
306	('67.)	- 348	361	('82.)	- 368	464	('77.)	- 320
306	('80.)	- 367	362	('82.)	- 369	465	('77.)	- 320
307	('80.)	- 287	363	}	('82.)	467	('77.)	- 322
308	('80.)	- 289	363a			467	('80.)	- 238
313	('76.)	- 213	364	}	('82.)	468	('77.)	- 320
317	('84.)	- 224	364a			469	('77.)	- 320
318	}	('76.)	365	('82.)	- 328	469	('80.)	- 376
318a			366	('82.)	- 327	470	('77.)	- 214
319	}	('76.)	367	('82.)	- 327	470	('80.)	- 376
319a			368	('82.)	- 394	471	('77.)	- 318
320	}	('76.)	394	('78.)	- 376	472	('77.)	- 319
320a								

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	
473	('77.)	- 321	511a	('72.)	- 257	574	('86.)	- 227	
473a			511b			579	('86.)	- 265	
474	('77.)	- 321	511	('77.)	- 311	to			579f
474a			511a			580	('84.)	- 174	
475	('77.)	- 322	512	('72.)	- 375	580	('86.)	- 265	
476	('77.)	- 319	515	('77.)	- 317	to			
477	('77.)	- 346	516	('77.)	- 374	580f	586	('84.)	- 318
478	('77.)	- 321	516a			588	('84.)	- 141	
478	('83.)	- 309	517	('77.)	- 187	594	('84.)	- 158	
479	('77.)	- 321	519	('74.)	- 167	595	('84.)	- 351	
479	('82.)	- 274	519	('77.)	- 237	to			
480	('77.)	- 211	520	('69.)	- 370	595c	597	('84.)	- 338
481	('77.)	- 212	520	('77.)	- 191	597	('86.)	- 143	
482	('77.)	- 212	520a			609	('84.)	- 375	
483	('77.)	- 252	521	('69.)	- 370	612	('72.)	- 223	
484	('77.)	- 212	521	('77.)	- 191	616	('86.)	- 305	
485	('77.)	- 312	521a			619	('83.)	- 360	
486	('77.)	- 312	522	('69.)	- 369	621	('83.)	- 360	
487	('77.)	- 312	522	('77.)	- 191	624	('64.)	- 262	
488	('77.)	- 260	522a			627	('64.)	- 388	
488a			523	('69.)	- 369	631	('86.)	- 18	
489	('77.)	- 260	523	('77.)	- 192	632	('83.)	- 252	
490	('77.)	- 260	524	('69.)	- 370	632	('86.)	- 18	
491	('77.)	- 259	525	('69.)	- 370	633	('83.)	- 231	
492	('77.)	- 258	527	('69.)	- 289	633a			
493	('77.)	- 260	527	('77.)	- 330	633	('86.)	- 17	
494	('77.)	- 259	528	('77.)	- 175	634	('86.)	- 20	
495	('77.)	- 259	529	('77.)	- 336	635	('86.)	- 73	
496	('77.)	- 259	530	('77.)	- 309	636	('86.)	- 18	
497	('77.)	- 258	531	('77.)	- 310	637	('86.)	- 83	
498	('77.)	- 261	532	('77.)	- 313	638	('86.)	- 81	
499	('77.)	- 257	533	('74.)	- 196	639	('83.)	- 262	
499a			533	('77.)	- 313	639a			
500	('77.)	- 256	540	('64.)	- 367	639	('86.)	- 81	
500	('84.)	- 318	545	('64.)	- 365	640	('86.)	- 83	
501	('77.)	- 258	546	('72.)	- 106	641	('86.)	- 75	
602	('77.)	- 256	548	('74.)	- 352	642	('86.)	- 85	
503	('74.)	- 274	549	('84.)	- 256	643	('77.)	- 312	
503	('77.)	- 256	550	('84.)	- 141	643	('86.)	- 83	
504	('77.)	- 256	554	('83.)	- 177	644	('69.)	- 330	
505	('77.)	- 258	to			644	('86.)	- 85	
507	('77.)	- 258	554d	645	('77.)	- 323			
508	('77.)	- 260	556	('84.)	- 282	645	('86.)	- 84	
509	('77.)	- 259	557	('84.)	- 282	646	('77.)	- 323	
510	('77.)	- 261	558	('84.)	- 283	646	('86.)	- 45	
510s			559	('75.)	- 295				
511	('72.)	- 293	559	('84.)	- 110				
			573	('86.)	- 226				



No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
647	('77.)	- 323	670 <sub>a</sub>	('77.)	- 363	700 <sub>a</sub>	('83.)	- 192
647	('86.)	- 41	670	('86.)	- 60	700	('86.)	- 51
648	('77.)	- 283	671	('77.)	- 365	701	('68.)	- 357
648	('86.)	- 47	671	('86.)	- 58	701	('86.)	- 55
649	('77.)	- 315	672	('77.)	- 385	702	('86.)	- 54
649	('86.)	- 23	672	('86.)	- 76	703	('86.)	- 62
650	('77.)	- 315	673	('64.)	- 158	704	('86.)	- 53
650	('87.)	- 22	673	('77.)	- 385	705	('86.)	- 56
651	('77.)	- 315	673	('86.)	- 41	706	('86.)	- 22
651	('86.)	- 50	674	('77.)	- 385	707	('86.)	- 28
652	('77.)	- 323	674	('86.)	- 76	708	('86.)	- 27
652	('86.)	- 50	675	('77.)	- 385	709	('86.)	- 79
653	('77.)	- 361	675	('86.)	- 44	710	('75.)	- 357
653	('86.)	- 50	676	('77.)	- 216	710	('86.)	- 78
654	('77.)	- 362	676	('86.)	- 47	711	} ('75.)	- 183
654	('86.)	- 50	677	('77.)	- 385	711 <sub>a</sub>		
655	('77.)	- 362	677	('86.)	- 40	711	('86.)	- 80
655	('86.)	- 78	678	('77.)	- 386	712	('86.)	- 81
656	('77.)	- 362	679	('77.)	- 386	713	('86.)	- 82
656	} ('86.)	- 25	679	('86.)	- 29	714	('86.)	- 78
657			('77.)	- 362	680	('77.)	- 386	715
657	('86.)	- 64	680	('86.)	- 23	716	('86.)	- 52
658	('77.)	- 324	681	('77.)	- 386	717	('86.)	- 46
658	('86.)	- 65	681	('86.)	- 47	718	('64.)	- 363
659	('77.)	- 362	682	('77.)	- 386	718	('86.)	- 47
659	('86.)	- 40	682	('86.)	- 48	719	('73.)	- 112
660	('77.)	- 323	683	('86.)	- 43	719	('86.)	- 54
660	('86.)	- 24	684	('86.)	- 49	720	('64.)	- 141
661	('77.)	- 143	685	('83.)	- 227	721	('64.)	- 141
661	('86.)	- 24	685	('86.)	- 48	721	('86.)	- 26
662	('77.)	- 362	686	('86.)	- 47	722	('64.)	- 390
662	('86.)	- 44	687	('86.)	- 42	722	('84.)	- 331
663	('77.)	- 324	688	('86.)	- 63	722	('86.)	- 54
663	('86.)	- 29	689	('68.)	- 250	723	('84.)	- 306
664	('77.)	- 324	689	('86.)	- 63	723	('86.)	- 48
664	('86.)	- 44	690	('86.)	- 51	724	('86.)	- 70
665	('77.)	- 324	691	('86.)	- 52	725	('77.)	- 374
665	('86.)	- 42	692	('86.)	- 62	725	} ('84.)	- 318
666	('77.)	- 363	693	('86.)	- 61	725 <sub>a</sub>		
666	('86.)	- 65	694	('86.)	- 55	725	('86.)	- 55
667	('77.)	- 363	695	('86.)	- 51	726	('64.)	- 309
667	('86.)	- 35	696	('86.)	- 63	726	('86.)	- 43
668	('77.)	- 363	697	('86.)	- 51	726	('87.)	- 143
668	('86.)	- 53	698	('86.)	- 52	727	('64.)	- 227
669	('77.)	- 363	699	('64.)	- 397	727	('84.)	- 346
669	('86.)	- 59	699	('86.)	- 51	727	('86.)	- 77
670	('77.)	- 363	700	('64.)	- 181	728	('86.)	- 75
			700	('83.)	- 192	729	('84.)	- 282

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
729	('86.)	- 43	774	('86.)	- 66	795	} ('76.)	- 195
730	('86.)	- 66	775	('86.)	- 52	795a		
731	('86.)	- 61	776	('52.)	- 224	795	('86.)	- 67
732	('86.)	- 31	776	('65.)	- 389	796	} ('76.)	- 196
733	('86.)	- 35	776	('84.)	- 265	796a		
734	('86.)	- 30	776	('86.)	- 76	796	('86.)	- 77
735	('77.)	- 216	777	('84.)	- 263	797	} ('76.)	- 196
735	('86.)	- 36	777	('86.)	- 34	797a		
736	('77.)	- 312	778	('84.)	- 263	797	('84.)	- 225
736	('86.)	- 36	778	('86.)	- 49	797	('86.)	- 28
737	} ('86.)	- 34	779	('84.)	- 264	798	} ('76.)	- 197
737a			779	('86.)	- 26	798a		
738	('86.)	- 37	780	} ('86.)	- 39	798	('84.)	- 225
739	('86.)	- 33	780a			798	('86.)	- 77
740	('86.)	- 33	781	('76.)	- 271	799	('76.)	- 197
741	('86.)	- 36	781	('86.)	- 33	799	('84.)	- 225
742	('86.)	- 56	782	('76.)	- 277	799	('86.)	- 53
743	('86.)	- 58	782	('86.)	- 28	800	('76.)	- 197
744	('86.)	- 65	783	('76.)	- 274	800	('84.)	- 225
745	('86.)	- 75	783	('86.)	- 25	800	('86.)	- 28
746	('86.)	- 82	784	('76.)	- 274	801	} ('76.)	- 197
747	('86.)	- 73	784	('86.)	- 22	801a		
749	('86.)	- 85	785	('86.)	- 40	801	('84.)	- 226
750	('86.)	- 86	786	('64.)	- 153	801	('86.)	- 68
751	('86.)	- 80	786	('76.)	- 277	802	} ('76.)	- 197
752	('86.)	- 70	786	('84.)	- 400	802a		
753	('86.)	- 69	786	('86.)	- 21	802	('84.)	- 226
754	('86.)	- 76	787	('76.)	- 271	802	('86.)	- 77
755	('86.)	- 70	787	('86.)	- 46	803	} ('76.)	- 197
756	('86.)	- 69	788	('76.)	- 271	803a		
757	('52.)	- 387	788	('86.)	- 24	803	('84.)	- 226
757	('75.)	- 173	789	('76.)	- 271	803	('86.)	- 56
757	('86.)	- 67	789	('86.)	26	804	('76.)	- 274
758	('75.)	- 174	790	('76.)	- 372	804	('77.)	- 374
758	('86.)	- 66	790	('86.)	- 25	804	('84.)	- 168
759	('86.)	- 74	791	} ('76.)	- 195	804	('86.)	- 68
760	('86.)	- 20	791a			805	('76.)	- 277
761	('86.)	- 45	791	('86.)	- 45	805	('84.)	- 178
764	('86.)	- 61	792	('53.)	- 400	805	('86.)	- 64
765	('86.)	- 62	792	} ('76.)	- 195	806	('76.)	- 275
766	('86.)	- 68	792a			806	('84.)	- 144
767	('86.)	- 69	792	('86.)	- 42	806	('86.)	- 69
768	('86.)	- 79	793	} ('76.)	- 195	807	('76.)	- 275
769	('86.)	- 21	793a			807	('84.)	- 114
770	('86.)	- 54	793	('86.)	- 40	807	('86.)	- 80
771	('86.)	- 37	794	} ('76.)	- 196	808	('76.)	- 275
772	('86.)	- 39	794a			808	('84.)	- 382
773	('86.)	- 66	794	('86.)	- 74	808	('86.)	- 72

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
809	('76.)	- 277	826	('86.)	- 39	848 <sub>a</sub>	('76.)	- 228
809	('84.)	- 326	827	('86.)	- 37	848	('77.)	- 325
809	('86.)	- 46	828	('71.)	- 340	848	} ('86.)	- 38
810	('84.)	- 382	828	('84.)	- 166	848 <sub>a</sub>		- 194
810	('86.)	- 75	828	('86.)	- 60	849	('76.)	- 34
811	('76.)	- 277	829	('86.)	- 32	849	('86.)	- 264
811	('84.)	- 383	830	('86.)	- 58	850	('75.)	- 275
811	('86.)	- 63	831	('86.)	- 37	850	('76.)	- 326
812	('84.)	- 391	832	('76.)	- 278	850	('77.)	- 38
812	('86.)	- 64	832	('86.)	- 58	850	('86.)	- 286
813	('76.)	- 272	833	('76.)	- 279	851	} ('73.)	- 275
813	('84.)	- 390	833	('86.)	- 60	to		- 284
813	('86.)	- 30	834	('76.)	- 279	851 <sub>f</sub>	('84.)	- 301
814	('73.)	- 331	834	('86.)	- 23	851	('86.)	- 33
814	('84.)	- 382	835	('76.)	- 279	851	('77.)	- 284
814	('86.)	- 29	835	('86.)	- 84	851	('84.)	- 301
815	('84.)	- 390	836	('76.)	- 337	851	('86.)	- 284
815	('86.)	- 65	836	('86.)	- 84	852	('77.)	- 37
816	('76.)	- 278	837	('86.)	- 84	852	('86.)	- 392
816	('84.)	- 382	838	('76.)	- 272	853	('77.)	- 38
816	('86.)	- 29	838	('86.)	- 81	853	('86.)	- 392
817	('76.)	- 278	839	('47.)	398	854	('77.)	- 38
817	} ('77.)	- 237	839	('86.)	- 45	854	('86.)	- 272
817 <sub>a</sub>			840	('47.)	- 291	855	('76.)	- 60
817	('84.)	- 382	840	('86.)	- 85	855	} ('86.)	- 392
817	('86.)	- 57	841	('47.)	- 398	855 <sub>a</sub>		- 67
818	('76.)	- 278	841	('77.)	- 325	856	} ('77.)	- 67
818	('84.)	- 381	841	('86.)	- 82	857		- 393
818	('86.)	- 53	842	} ('76.)	- 333	857	('86.)	- 59
819	('84.)	- 298	842 <sub>a</sub>			858	('77.)	- 177
819	('86.)	- 71	842	('77.)	- 325	to	} ('70.)	- 272
820	('76.)	- 278	842	('84.)	- 361	859 <sub>b</sub>		- 284
820	('84.)	- 298	842	('86.)	- 80	859	('86.)	- 57
820	('86.)	- 65	843	('77.)	- 325	859	} ('76.)	- 142
821	('76.)	- 357	843	('86.)	- 84	860		- 368
821	('84.)	- 298	844	('76.)	- 215	860	('69.)	- 285
821	('86.)	- 55	844	('77.)	- 325	860	('77.)	- 27
822	('76.)	- 357	844	('86.)	- 76	861	('86.)	- 142
822	('84.)	- 154	845	('75.)	- 224	861	('64.)	- 393
822	('86.)	- 74	845	('86.)	- 38	861	('77.)	- 27
823	('76.)	- 165	846	('76.)	- 347	862	('86.)	- 142
823	('84.)	- 267	846	('77.)	- 325	862	('64.)	- 285
823	('86.)	- 68	846	('84.)	- 107	862	('77.)	- 59
824	('84.)	- 267	846	('86.)	- 72	862	} ('76.)	- 228
824	('86.)	- 57	847	} ('76.)	- 228	861		- 33
825	('76.)	- 197	847 <sub>a</sub>			847	('86.)	- 228
825	('84.)	- 267	847	('86.)	- 33	848	('76.)	- 228
825	('86.)	- 59	848	('76.)	- 228			

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
863	('64.)	- 142	876	('86.)	- 64	900	('86.)	- 73
863	('77.)	- 285	877	('64.)	- 317	901	('86.)	- 61
863	('86.)	- 32	877	('77.)	- 393	902	('86.)	- 57
863 $\alpha$	('86.)	- 61	877	('83.)	- 383	903	('86.)	- 57
863 $b$	('86.)	- 71	877	('86.)	- 71	904	('86.)	- 62
864	('77.)	- 393	878	('77.)	- 394	905	('86.)	- 29
864	('36.)	- 48	878	('86.)	- 69	906	('86.)	- 71
865	('64.)	- 316	879	('77.)	- 394	907	('75.)	- 233
865	('77.)	- 235	879	('83.)	- 266	907	('86.)	- 42
865	('83.)	- 144	879	('86.)	- 67	908	('75.)	- 239
865	('86.)	- 67	880	('77.)	- 310	908	('86.)	- 41
866	('64.)	- 317	880	('83.)	- 347	909	('75.)	- 239
866	('77.)	- 235	880	('86.)	- 76	909	('86.)	- 86
866	('83.)	- 144	881	('77.)	- 310	910	('86.)	- 86
866	('86.)	- 36	881	('83.)	- 356	911	('86.)	- 86
867	('77.)	- 235	881	('86.)	- 64	912	('86.)	- 42
867	('86.)	- 60	882	('77.)	- 235	913	('86.)	- 23
868	('73.)	- 356	882	('83.)	- 347	914	('86.)	- 23
868	('77.)	- 235	882	('86.)	- 38	915	('86.)	- 53
868	('86.)	- 41	883	('83.)	- 266	916	('86.)	- 74
869	('73.)	- 356	883	('86.)	- 72	917	('86.)	- 49
869	('77.)	- 235	884	('83.)	- 188	918	('86.)	- 41
869	('86.)	- 30	884	('86.)	- 35	919	('64.)	- 249
870			885	('83.)	- 188	919	('73.)	- 186
to	('77.)	- 395	885	('86.)	- 45	919	('86.)	- 71
870 $e$				886	('83.)	- 188	920	('73.)
870	('83.)	- 266	886	('86.)	- 44	920	('86.)	- 63
870	('86.)	- 36	887	('83.)	- 188	922	('86.)	- 31
871			887	('86.)	- 43	923	('73.)	- 166
to	('77.)	- 395	888	('83.)	- 189	923	('83.)	- 249
871 $b$				888	('86.)	- 40	924	('83.)
871	('86.)	- 39	889	('82.)	- 111	925	('69.)	- 235
872	('77.)	- 364	889	('83.)	- 189	925	('83.)	- 187
872	('86.)	- 72	889	('86.)	- 49	928	('83.)	- 228
873	('77.)	- 364	890	('64.)	- 154	930	('83.)	- 155
873	('83.)	- 266	890	('83.)	- 143	931	('83.)	- 156
873	('86.)	- 73	890	('86.)	- 44	933	('77.)	- 360
874	('64.)	- 307	891	('86.)	- 72	933	('83.)	- 155
874	('77.)	- 364	892	('64.)	- 351	934	('83.)	- 155
874	('83.)	- 393	892	('86.)	- 79	934	('86.)	- 196
874	('86.)	- 29	893	('64.)	- 236	935	('83.)	- 155
875	('64.)	- 317	893	('86.)	- 72	935	('86.)	- 234
875	('77.)	- 364	894	('83.)	- 383	936	('86.)	- 267
875	('83.)	- 384	895	('83.)	- 391	937	('83.)	- 156
875	('86.)	- 74	896	('86.)	- 39	938	('83.)	- 156
876	('64.)	- 317	897	('83.)	- 348	940	('83.)	- 156
876	('77.)	- 353	898	('86.)	- 71	947	('86.)	- 313
876	('83.)	- 383	899	('64.)	- 222	951	('83.)	- 266

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
951	('86.)	- 314	1062	('75.)	- 392	1263	('64.)	- 378
953 <sub>a</sub>	('86.)	- 144	1064	('83.)	- 198	1276	('74.)	- 271
954	('86.)	- 324	1067	('73.)	- 216	1277	('74.)	- 391
955	('86.)	- 333	1070	('73.)	- 287	1280	('64.)	- 247
956	('86.)	- 314	1080	('84.)	- 366	1280	('74.)	- 283
957	('86.)	- 285	1084	('84.)	- 355	1281	('77.)	- 265
960	('72.)	- 155	1086	('82.)	- 110	1285	('64.)	- 230
966	('83.)	- 266	1090	('69.)	- 236	1286	('64.)	- 230
968	('68.)	- 216	1091	('69.)	- 236	1292	('74.)	- 288
972	('86.)	- 372	1119	('69.)	- 370	1301	('74.)	- 224
981	('64.)	- 351	1144	('77.)	- 316	1303	('73.)	- 196
981	} ('69.)	- 229	1145	('77.)	- 290	1304	('73.)	- 347
981 <sub>a</sub>			1146	('77.)	- 290	1304	('77.)	- 339
982	} ('69.)	- 229	1147	('77.)	- 254	1305	('64.)	- 188
982 <sub>a</sub>			1148	('77.)	- 322	1305	('77.)	- 361
983	} ('69.)	- 144	1149	('77.)	- 143	1306	('77.)	- 258
983 <sub>a</sub>			1150	('77.)	- 140	1309	('64.)	- 240
984	} ('69.)	- 145	1151	('77.)	- 311	1311	('71.)	- 181
984 <sub>a</sub>			1155	('77.)	- 154	1312	('71.)	- 140
986	('54.)	- 268	1156	('77.)	- 154	1313	('71.)	- 353
1003	('69.)	- 310	1157	('77.)	- 291	1313	('64.)	- 201
1004	('69.)	- 251	1158	('77.)	- 355	1321	('64.)	- 350
1005	('69.)	- 251	1159	('77.)	- 167	1322	('64.)	- 230
1006	('69.)	- 365	1160	('77.)	- 239	1323	('64.)	- 378
1007	('73.)	- 289	1162	('77.)	- 264	1324	} ('64.)	- 315
1011	('84.)	- 373	1163	('77.)	- 264	1324 <sub>a</sub>		
1015	('84.)	- 373	1164	('77.)	- 264	1325	('64.)	- 242
1016	('77.)	- 190	1165	('77.)	- 351	1329	('64.)	- 203
1017	('77.)	- 316	1178	('83.)	- 384	1330	('64.)	- 241
1018	('77.)	- 350	1179	} ('83.)	- 364	1338	('64.)	- 292
1019	('77.)	- 286	1180			1342	('64.)	- 107
1030	('55.)	- 391	1181	('83.)	- 223	1343	('64.)	- 300
1033	('54.)	- 331	1182	('64.)	- 337	1346	('64.)	- 190
1038	('55.)	- 182	1183	('83.)	- 222	1347	('64.)	- 205
1039	('55.)	- 238	1184	('77.)	- 154	1369	('64.)	- 178
1049	('84.)	- 355	1184	('83.)	- 384	1370	('64.)	- 396
1050	('84.)	- 356	1185	('83.)	- 385	1372	('53.)	- 352
1051	('83.)	- 314	1186	('83.)	- 384	1372	('64.)	- 240
1052	('83.)	- 192	1194	} ('64.)	- 203	1373	('64.)	- 175
1053	('83.)	- 198	1195			1374	('45.)	- 263
1054	('83.)	- 198	1196	('64.)	- 251	1375	('64.)	- 160
1055	('83.)	- 198	1202	('82.)	- 112	1394	('54.)	- 165
1056	} ('83.)	- 198	1249	('64.)	- 349	1402	('71.)	- 265
1057			1252	('64.)	- 244	1403	('71.)	- 370
1058	} ('83.)	- 198	1252 <sub>a</sub>	('64.)	- 244	1404	('71.)	- 359
1059			1260	('64.)	- 269	1410	} ('71.)	- 250
1060	('75.)	- 283	1261	('64.)	- 139	to		
1060	('83.)	- 282	1262	('64.)	- 189	1410 <sub>x</sub>		

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
1411	('71.)	- 164	2011	('76.)	- 157	2062	('76.)	- 228
1412	('71.)	- 231	2013	('76.)	- 157	2062a	('76.)	- 152
1413	('71.)	- 190	2014	('76.)	- 157	to		
1414	('71.)	- 270	2015	('76.)	- 157	2062d		
1415	('74.)	- 292	2017	('76.)	- 141	2063	('76.)	- 208
1416	('74.)	- 268	2018	('76.)	- 214	2064	('76.)	- 209
1421	('71.)	- 361	2019	('76.)	- 141	2065	('76.)	- 324
1423	('71.)	- 167	2020	('76.)	- 293	2066	('76.)	- 261
1424	('70.)	- 209	2021	('76.)	- 187	2319	('76.)	- 313
1424	('71.)	- 237	2022	('76.)	- 319	2319a		
1425	('71.)	- 295	2023	('76.)	- 320	2322	('76.)	- 273
1426	('71.)	- 264	2024	('76.)	- 214	2338	('76.)	- 156
1429	('71.)	- 109	2025	('76.)	- 214	2339	('76.)	- 156
1429a			2026	('76.)	- 214	2340	('76.)	- 248
1431	('71.)	- 192	2027	('76.)	- 214	2341	('76.)	- 164
1431a			2028	('76.)	- 157	2342	('76.)	- 215
1432	('71.)	- 366	2029	('76.)	- 293	2343	('76.)	- 165
1433	('71.)	- 365	2030	('76.)	- 340	2345	('76.)	- 213
1434	('71.)	- 365	2031	('76.)	- 338	2346	('76.)	- 213
1435	('71.)	- 366	2032	('76.)	- 259	2347	('76.)	- 273
1436	('71.)	- 365	2033	('76.)	- 229	2349	('76.)	- 215
1437	('71.)	- 366	2034	('76.)	- 208	2350	('76.)	- 215
1438	('71.)	- 366	2036	('76.)	- 320	2351	('76.)	- 267
1438	('74.)	- 367	2037	('76.)	- 322	2352	('76.)	- 215
1439	('71.)	- 352	2038	('76.)	- 322	2352a		
1440	('71.)	- 356	2039	('76.)	- 323	2353	('76.)	- 215
1442	('71.)	- 231	2040	('76.)	- 340	2353a		
1452	('71.)	- 173	2041	('76.)	- 145	2354	('76.)	- 213
1452a			2042	('76.)	- 145	2355	('76.)	- 327
1456	('70.)	- 162	2043	('76.)	- 151	2356	('76.)	- 340
1466	('70.)	- 142	2044	('76.)	- 146	2357	('76.)	- 340
1506	('82.)	- 182	2045	('76.)	- 146	2358	('76.)	- 327
1506a			2046	('76.)	- 146	2359	('76.)	- 327
1507	('82.)	- 182	2047	('76.)	- 147	2360	('76.)	- 327
1507a			2048	('76.)	- 147	2361	('76.)	- 339
1508	('82.)	- 183	2049	('76.)	- 152	2362	('76.)	- 279
1508a			2050	('76.)	- 147	2363	('76.)	- 340
1509	('82.)	- 213	2051	('76.)	- 148	2364	('76.)	- 340
1544	('76.)	- 195	2052	('76.)	- 148	2365	('76.)	- 339
1547	('56.)	- 355	2053	('76.)	- 149	2366	('76.)	- 341
1741	('69.)	- 352	2054	('76.)	- 149	2367	('76.)	- 341
1742	('69.)	- 142	2055	('76.)	- 149	2368	('76.)	- 279
1743	('69.)	- 354	2056	('76.)	- 150	2369	('76.)	- 341
1744	('69.)	- 354	2057	('76.)	- 150	2370	('76.)	- 341
1752	('69.)	- 205	2058	('76.)	- 150	2371	('76.)	- 341
1753	('69.)	- 205	2059	('76.)	- 152	2372	('76.)	- 341
1754	('69.)	- 205	2060	('76.)	- 151	2373	('76.)	- 341
1755	('69.)	- 204	2061	('76.)	- 151	2374	('76.)	- 341

## TABLE OF REFERENCE.

411

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
2375	('76.)	- 342	4179	('56.)	- 218	6962	('60.)	- 395
2376	('76.)	- 342	4180	('56.)	- 218	7016	('60.)	- 189
2377	('76.)	- 342	4181	('56.)	- 219	7019	('60.)	- 206
2378	('76.)	- 342	4184	('56.)	- 348	7021	('60.)	- 201
2379	} ('76.)	- 342	4187	('56.)	- 219	7023	('60.)	- 201
to			4196	('56.)	- 219	7024	('60.)	- 241
2381	} ('76.)	- 343	4197	('56.)	- 219	7025	('60.)	- 241
2382			4202	('56.)	- 220	7028	('60.)	- 200
to	4204	('56.)	- 220	7029	('60.)	- 333		
2389	} ('76.)	- 344	4206	('56.)	- 220	7030	('60.)	- 231
2390			4207	('56.)	- 220	7048	('60.)	- 253
to	4208	('56.)	- 220	7071	('60.)	- 253		
2394	} ('76.)	- 344	4216	('57.)	- 350	7079	('60.)	- 253
2395			4456	('58.)	- 387	7093	('60.)	- 358
2396	('76.)	- 280	4457	('58.)	- 242	7099	('60.)	- 270
2397	('76.)	- 344	4458	('58.)	- 338	7468	('61.)	- 335
2398	} ('76.)	- 345	4459	('58.)	- 243	7788	('62.)	- 161
to			4460	('58.)	- 381	7793	('62.)	- 184
2400	} ('76.)	- 345	4461	('58.)	- 300	7794	('62.)	- 269
2401			4509	('58.)	- 93	7813	} ('62.)	- 204
2402	4515	('58.)	- 254	7813 <sub>a</sub>				
2403	('76.)	- 345	4515	('58.)	- 254	7833	('62.)	- 262
4018	('55.)	- 153	4522	('58.)	- 245	7926	('62.)	- 111
4024	('56.)	- 246	4537	('57.)	- 252	7927	('62.)	- 110
4025	('56.)	- 94	4538	('57.)	- 252	7928	('62.)	- 111
4045	('56.)	- 159	4642	('59.)	- 262	7929	('62.)	- 111
4046	} ('56.)	- 230	4644	('59.)	- 301	7930	('62.)	- 111
4046 <sub>a</sub>			4645	('59.)	- 308	8128	('63.)	- 244
4047	('56.)	- 159	4646	('59.)	- 295	8211	('63.)	- 91
4062	('56.)	- 369	4647	('59.)	- 308	8225	('63.)	- 110
4112	('56.)	- 219	4648	('59.)	- 309	8226	('63.)	- 199
4145	('56.)	- 326	4649	('59.)	- 355	8227	('63.)	- 113
4146	('56.)	- 326	4665	('58.)	- 184	8228	('63.)	- 349
4147	('56.)	- 216	4666	('58.)	- 371	8229	('63.)	- 113
4152	('56.)	- 347	4667	('58.)	- 371	8232	('63.)	- 232
4157	('56.)	- 217	4894	('58.)	- 330	8237	('63.)	- 253
4159	('56.)	- 217	5663	} ('59.)	- 250	8239	('63.)	- 190
4163	('56.)	- 217	5663 <sub>i</sub>					
4164	('56.)	- 217	5664	} ('59.)	- 311	8240	} ('63.)	- 199
4166	('56.)	- 217	5664 <sub>a</sub>					
4170	('56.)	- 188	5665	('59.)	- 388	8240 <sub>b</sub>	('63.)	- 329
4171	('56.)	- 217	5666	('59.)	- 389	8242	('63.)	- 329
4172	('56.)	- 217	5667	('59.)	- 105	8244	} ('63.)	- 199
4173	('56.)	- 347	5668	('59.)	- 105	8244 <sub>a</sub>		
4174	('56.)	- 218	5669	('59.)	- 97	8261	('63.)	- 201
4175	('56.)	- 218	5728	('59.)	- 317	8266	('63.)	- 189
4176	('56.)	- 218	5787	('59.)	- 205	8274	('63.)	- 229
4177	('56.)	- 218	5958	('59.)	- 288	8278	('63.)	- 377
						8279	('63.)	- 294

No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.	No.	Date of Acquisition.	Page.
8293	('63.)	- 358	8635	('63.)	- 241	8681	('63.)	- 254
8304	('63.)	- 379	8635a	('63.)	- 294	8687	('63.)	- 350
8305	('63.)	- 230	8636	('63.)	- 378	8688	('63.)	- 265
8308	('63.)	- 139	8641	('63.)	- 200	8690	('63.)	- 359
8311	('63.)	- 139	8646	('63.)	- 268	8691	('63.)	- 292
8313	('63.)	- 247	8648	('62.)	- 329	8693	('63.)	- 335
8315	('63.)	- 269	8651	('63.)	- 269	8696	('63.)	- 215
8316	('63.)	- 245	8652	('63.)	- 378	8697	('63.)	- 359
8329	('63.)	- 293	8662	('63.)	- 294	8699	('63.)	- 247
8333	('63.)	- 185	8664	('63.)	- 241	8700	('63.)	- 359
8334	('63.)	- 358	8665	('62.)	- 269	8704	('63.)	- 163
8337	('63.)	- 358	8667	('63.)	- 202	8705	('63.)	- 242
8342	('63.)	- 339	8668	('63.)	- 202	8706	('63.)	- 291
8348	('63.)	- 371	8670	} ('59.)	- 291	8707	('63.)	- 161
8354	('63.)	- 173	8676		8712	('63.)	- 347	
8355	('63.)	- 163	8670	('63.)	202	8713	('63.)	- 244
8358	('63.)	- 334	8671	} ('59.)	- 291	8973	('63.)	- 308
8360	('63.)	- 159	8672		8975	('63.)	- 306	
8370	('63.)	- 202	8672	('63.)	- 202	9047	('63.)	- 319
8388	('63.)	- 330	8673	} ('59.)	- 291	9142a	('63.)	- 398
8568	('63.)	- 329	8674		9144	('63.)	- 307	
8570	('63.)	- 200	8675		9145	} ('63.)	- 356	
8572	('63.)	- 199	8675	('63.)	- 358		9148	('63.)
8580	('63.)	- 357	8676	('59.)	- 291			
8581	('63.)	- 200	8677	('63.)	- 292			
8593	('63.)	- 201	8678	('63.)	- 254			



## GENERAL INDEX.

- A.**
- |  | Page.   |
|--|---|
| Aaron, figure of, in embroidery  | 231   |
| Abraham, figure of, in embroidery  | 159   |
| Abraxas, Gnostic emblem of   | 145   |
| Abruzzi, embroideries from the   | 318, 338  |
| Abyssinia, Queen of, cloak belonging to  | 165, 166  |
| Abyssinian embroideries,   | 165, 166, 209, 210  |
| Actæon and Diana, figures of, in embroidery  | 305   |
| <i>Adjunctæ tabulæ</i> or panels for tunics  | 10  |
| Adonis, figure of, in embroidery   | 287   |
| Adoration of the Magi, the, embroidered  | 185   |
| Agnus Dei, embroidered,  | 180, 230, 240, 242, 250, 268, 292, 335.                     |
| Agricultural scenes depicted in tapestry wall-hanging  | 95  |
| Ajax Thelamon, in tapestry hanging   | 92  |
| Akhmîm (Panopolis), textiles from  | 12  |
| Albanian embroideries,   | 141, 176, 227, 232, 250, 256, 259, 252, 260, 312, 322, 339. |
| Alexandria, Clement of, and fish emblem  | 74  |
| Alford, Lady Marian, book on needlework by   | 126   |
| Altar cloths, embroidered  | 240-243   |
| — frontals, embroidered  | 244-247   |
| <i>Amphimalla</i> , see also <i>gausapum</i>   | 20  |
| Amphora vases, in pattern of Coptic textiles   | 22, 23  |
| Anablata, village of   | 78  |
| Anagni, vestments at   | 125   |
| Analysis of ornament   | 127   |
| Anatolian embroidery   | 373   |
| <i>Anglicum, opus</i>  | 125   |
| <i>Augustus Clavus</i> in tunics from Karpathos  | 233, 234  |
| Animals carved on Byzantine ivory oliphant   | 9, 34   |
| Annunciation, the, embroidered,  | 161, 175, 203, 245, 295, 333                                |
| <i>Ansata, Cruz</i> , in Coptic tapestry weaving   | 65  |
| <i>Antependium</i> , embroidered   | 247   |
| Anthenor, figure of, in tapestry hanging   | 91  |
| Antiquarian names of stitches  | 125   |
| Antwerp, tapestry from   | 99  |
| <i>Anubi</i> , dog-headed, in Coptic tapestry weaving  | 48  |
| Aphrodite and her swan, in Coptic tapestry weaving   | 56  |
| Apollo, head of, in Coptic tapestry-woven panel, 50; or David, 18; embroidered figure of, 287. |   |
| Apparels for ecclesiastical vestments  | 139, 140  |
| <i>Appliqué</i> work   | 122   |
| Aprons, embroidered  | 140-143   |
| Arab carriers of commerce, 13; Mahommedanism, 14.  |   |
| Arabian, Indian, and Persian commerce with Alexandria  | 13  |
| Arabic papyri, 11; weaving factory in province of El Fayûm, 79; weaving, called "chersch," 79. |   |
| Archangels Michael and Gabriel, embroidered figures of,  | 208, 335  |
| Armenian embroidery  | 190, 377  |
| Arrangement in a pattern   | 133   |
| Arras, tapestry made at  | 92  |
| Asiatic embroidery   | 155, 233  |
| Asses, figures on, in Coptic tapestry weavings   | 37, 38  |
| Assiout  | 13  |
| Assouan to Mediterranean, Copts in valley and delta of Nile from, 12; or Syene, 13.            |   |
| Assumption of the Virgin, embroidered  | 172, 334  |
| Assyrian needlework, 117; styles in patterns, 9.   |   |
- B.**
- |   |         |
|---|---------|
| Babylonian needlework   | 1       |
| Bachanal, with bunch of grapes, in Coptic tapestry weaving  | 63      |
| Bags, embroidered   | 247-249 |
| Bands, embroidered, 143; or <i>clavi</i> for tunics, 10; similar to "orarion," 10; with small oval panels for tunics, 10; |         |

	Page.		Page.
for tunics, 20-45; fragments of, 71-73; and squares for cloths, 74-77.		Caps, embroidered	- 152-156
Banners, embroidered	- 249, 250	Cape collars, embroidered	- 157
Baskets of fruit, in tapestry weaving	- 74, 75, 80, 82	Carpets, embroidered, 270-285; tapestry-woven, 88; Turkey, needleworklike, 2.	
<i>Basse-lisse</i> tapestry weaving	- 4	Cases, embroidered	- 289
Bath-towels ( <i>Gausapum</i> ), Egyptian textiles, like	- 2	Caskets, embroidered	- 285-289
Bayeux tapestry	- 89	Catacombs, scratched slabs from	- 31
Bead-embroidery of 12th centy.	- 229, 230	Cave men, figures of animals scratched by	- 129
Bear, in Coptic woven pattern	- 21	Centaur in Coptic tapestry weaving	- 22, 79, 82
Beauvais tapestry	- 110, 111	Chain or looped stitch ( <i>opus Anglicum</i> )	- 120, 125
Bed furniture and hangings, embroidered	- 250	Chair-back covers, embroidered	291
Belgian embroidery	- 250	Chair-seat cover, embroidered	- 291
Belts, embroidered	- 144	Chalice covers or veils, embroidered	- 290
Bench covers, embroidered, 251; of Swedish tapestry work, 109.		Chariot with figures, in Coptic tapestry weaving	- 22
Bent, Mr. Theodore	- 233, 234	Charles I., embroidered scarf formerly belonging to	- 213
Berain, designs by	- 597	Chastity, tapestry wall hanging of the triumph of, over Love	98
Berence, near Suakin	- 13	Chasubles, embroidered	- 158-164
Birch, Dr.	- 56	Chemise, embroidered	- 164, 165
Bird with red beak	- 29	Chemmis or Panopolis. <i>See</i> Akhmim	- 12
Birds and animals vis-à-vis, in tapestry weavings and embroideries, 27, 36, 58, 59, 65, 136, 145, 199, 273, 302; eating grapes, in Coptic art, 43.		Chersch, an Arabic weaving	79-85
Bock, Canon F., notes by	- 116	China, tapestry weaving in	- 2
Bolsters, embroidered	- 251	Chinese costume, circular panels in, 22; embroideries, 167, 210, 248, 363, 372; tapestry weaving, 109.	
Book covers, embroidered	- 251, 252	Christian-Coptic specimens of tapestry weaving, 15, 19, 26, 27, 30-39, 48, 49, 53, 56-61, 66, 67, 71, 72, 73; emblems in tapestry-woven specimens, 14; embroideries, 140-181.	
Boots, embroidered	- 144, 145	Christ and Apostles, embroidered representation of	- 352
Borders, embroidered, 253-268; for petticoats, &c., 145-152.		Christ's charge to Peter, after cartoon by Raphael, shown in Sobò tapestry	- 109
Borneo, tapestry, weaving in	- 2	Christ typified by unicorn, in embroidery, 240; Virgin Mary and Joseph, in Coptic tapestry weaving, 58.	
Brazilian embroidery	- 330	Circular panels, medallions ( <i>orbiculi</i> ) for tunics, 56-70; for cloths, 77, 78.	
Breast ornaments, embroidered	144	Classification of tapestry-woven specimens into Egyptian-Roman, Christian-Coptic, and Egypto-Byzantine	- 15
British Museum, Coptic specimens at	- 56	<i>Clavus</i> ( <i>latus</i> and <i>angustus</i> ), or bands, specimens of	10, 20-45 233, 234
Bronze needles	- 117		
Brussels, tapestries made at, 96-99, 107-108			
Brunswick, Emperor Otho II.'s Imperial robes at	- 253		
Burscs, embroidered	- 268-270		
Butler, W. A.	- 15		
Button-hole stitch	- 120, 122		
Byzantine and Roman periods, Egyptian costume of	- 1		
Byzantine, carved ivory horns, 9, 34; embroidery, 348; tunics, 233-234.			
<b>C.</b>			
Calymmo, embroidered shirts from the Island of	- 226, 227		
Camel, man escaping from, in Coptic tapestry weaving	36		



	Page.		Page.
Denny, Sir A., gloves given by Henry VIII. to, 182; Sir E., gloves given by Queen Elizabeth to, 182; Sir E., gloves given by James I. to, 183.		Egypto - Byzantine specimens of tapestry weaving -	15, 18, 19, 24, 40, 41, 42, 44, 52, 54, 69, 72, 75, 80, 83.
Descent from the Cross, the, embroidered representation of -	185	Egypto-Roman textiles, 11; specimens of tapestry weaving, 15, 17, 18, 21, 22, 23, 24, 25, 28, 31, 46, 47, 50, 51, 52, 57, 61, 62, 63, 73, 74, 78, 79, 80, 81, 82.	
Diana and Actæon, embroidered figures of - - -	305	El-Fayûm, papyri discovered at	11
Diaper or powdered patterns -	133	Elizabeth, Queen, gloves given to Sir E. Denny by - - -	182
Dictionnaire des Sciences, on tapestry weaving - - -	87	Embroidered Egyptian cloths with looped tufts of coloured wools - - -	84-86
Diocletian, 160; Coptos besieged by, 13.		Embroidered and tapestry-woven Egyptian textile fabrics (introduction) - - -	1
Diomedes, in tapestry wall hanging of, Siege of Troy -	92	Embroideries applied to costume and other articles of use, 115; applied to articles other than those of costume, 240, 400.	
Discs, figures holding, in Coptic weavings - - -	34, 35	Embroidery in running stitches, Saracenic, 86; on stout linen, called the Bayeux tapestry, 89; like Turkey carpet, 84; study of and skill in, 118; style in, 119.	
Dog in Coptic weavings 17, 21, 24		Eneas, in tapestry wall hanging of Siege of Troy -	91
Dog-headed <i>Anubi</i> , in Coptic weavings - - -	48	English embroideries, 141, 142, 143, 153, 154, 158, 159, 160, 166, 167, 168, 177, 181, 182, 183, 184, 186, 187, 191, 192, 213, 222, 228, 230, 236, 237, 238, 239, 244, 248, 249, 251, 262, 265, 268, 286, 287, 289, 292, 295, 316, 317, 319, 322, 337, 351, 352, 353, 354, 356, 359, 360, 361, 365, 367, 370, 371, 374, 375, 376, 377; tapestry, weaving, 109.	
Doyleys, embroidered - - -	326-328	Esther and Ahasuerus, represented in English tapestry, 109; story of, depicted in tapestry wall hangings, 97.	
Dragons, in Coptic weavings -	27	Ethiopia - - -	13
Dragon, knight's fight with a, in old French embroidery -	396	Ethiopians represented in Coptic tapestry weaving - - -	17
Drawn thread-work, 121; mentioned in Lucan's <i>Pharsalia</i> , 5; in Persian, Greek, and Norwegian embroideries, 279.		European development of tapestry weaving - - -	88
Dresses (ladies'), embroidered	181, 182	Europeans, Saracens, and Copts, tapestry weaving by - - -	88
Dress, embroidered, train to a -	232	Evangelists, embroidered figures of - - -	179, 301
Duck, figure of, in fine tapestry weaving, 78; figure with, in Coptic weavings, 25.			
Dutch embroideries - - -	153, 252		
Dye, Kermes, in Coptic tapestry weavings - - -	9		
<b>E.</b>			
Eagle, double-headed, in Cretan work - - -	146		
Ecclesiastical vestments, apparels to - - -	139, 140		
Egypt, Sassanid Persian influence in - - -	14		
Egyptian costume in Ptolemaic times, 11; of Roman and Byzantine periods, 1.			
Egyptian <i>polymita</i> , 1; queen, funeral tent of an, 127; tapestry weavings like Pompeian decorations, 50; textile fabrics, tapestry-woven and embroidered, 1; textiles, patterns of, tapestry-woven and embroidered, 8; of loom weaving, 2; like bath towels, 2; probably date of, 7.			



	Page.
Hellenic weaving - - -	4
Hennigea, embroidered wall hanging from nunnery at -	396
Henry VIII., gloves given to Sir A. Denny by - - -	182
Henry VIII. His tapestries -	100
Hermes, head of, in panel of Coptic weaving - - -	49
Hermopolis - - - - -	32
Herodotus, corslets mentioned by - - - - -	5, 7
Higgins, Mr. A. - - - - -	15
Hildebrand, Dr. Hans, on Scandinavian ornament - - -	136
Hindus, weaving by - - -	3
Hispano-Moresco embroidery -	358
Holster, embroidered - - -	333
Hood, of Coptic tapestry weaving - - - - -	45
Hoods of copes, embroidered	184-186
Horizontal patterns - - -	133
Horse, fish-tailed, in Coptic weaving - - - - -	51
Horseman, with green scarf, in Coptic weaving, 75; and hound, in Coptic weaving, 27.	
Horus and Isis, or Child and Virgin, in Coptic weaving -	30
Humeral veil, embroidered -	186
Hungarian embroideries -	143,
144, 155, 156, 187, 188, 189,	
228, 266, 348, 368, 383, 384,	
391.	
Hunter and hound, in Coptic weaving - - - - -	80
Hunting pouch, embroidered -	367
<b>I.</b>	
Ibex, in Coptic tapestry weaving - - - - -	17, 21, 24, 25
Icelandic embroideries, 302, 331, 398; North European and Oriental ornament compared, 91!	
Indian, Arabian, and Persian commerce with Alexandria -	13
Indian embroidery - - - -	330
Indo-Dutch quilting - - - -	124
Indo-Persian embroidery -	156
Indo-Portuguese embroidery -	190,
302, 303, 304, 305, 306	
Inquisition banner, embroidered	249
Interlacing stem and key patterns, in Coptic tapestry weavings, 39, 43, 44, 57, 63, 64, 68, 70, 74, 77	
Isaac, sacrifice of, embroidered	287

	Page.
Isabella, Queen of Castile, devices of, embroidered - -	208
Isis and Osiris, emblem of, in Coptic weaving, 65; and Horus, or Virgin and Child, in Coptic weaving, 30.	
Issoire, tapestries in, Palais de Justice at - - - - -	93
Italian embroideries, 141-154, 158, 159, 161, 163, 173, 174, 175, 178, 185, 200, 204, 205, 206, 227, 231, 243, 245, 246, 247, 250, 252, 254, 256, 257, 258, 259, 260, 261, 262, 269, 270, 271, 286, 288, 289, 290, 291, 293, 295, 306, 307, 308, 311, 316, 330, 331, 350, 351, 353, 354, 359, 360, 371, 379, 389, 398-400; tapestry weaving, 107.	
Italy, Turkish embroideries similar in pattern to those from - - - - -	222
Ivory chair, St. Maximian, 43; diptych, 30; horns, carved Byzantine, 9, 34.	
Ivy leaf, ornament, in Coptic weaving - - - - -	22

## J.

Jackets, embroidered - - -	186, 187
Jacob's dream, embroidered representation of - - - - -	289
Jacquard apparatus for weaving - - - - -	3
James I., gloves given to Sir E. Denny by - - - - -	183
Japanese embroideries, 182, 210, 211, 295, 296, 297, 314, 357, 366, 368; tapestry work, 366; and Hindus, weaving by, 3.	
Japp, Professor - - - - -	15
Joseph, Virgin Mary, and Christ, in Coptic tapestry weaving - - - - -	58
Jubinal M. Achille, on tapestry of Siege of Troy - - - -	92, 93
Justinian - - - - -	8

## K.

Kamehameha, King of the Sandwich Islands, feather cloak of - - - - -	166
Karpathos, embroidered tunics or shirts from - - - - -	233, 234

	Page.		Page
Karabacek, Dr., on textiles	- 10, 11, 18, 79	Medallions or circular panels ( <i>orbiculi</i> ) for tunics of Coptic tapestry weaving	- 10, 56-70
Kerchiefs	- 187, 188	Medicine chest, embroidered	- 337
Kermes, dye	- 9	Mediterranean, Assouan to Copts in valley and delta of Nile from	- - - 12
"Kluta-band," or cap lappets	- 156	Medusa and Perseus in Metope of Selinus	- - - 82
<b>L.</b>		Mehrabî or curtain, embroi- dered	- 313, 314
<i>Lacis</i> , embroidery	- 122	Melchisidek, embroidered figure of	- 231
Ladies' dresses, embroidered	181, 182	Mercury in Coptic tapestry weaving	- 20
Landscape and hunting scenes in tapestries	- 107, 108	Mermaids in Coptic tapestry weaving	- 24
Lappets, embroidered	- 188, 189	Merseburg, embroidered bag from Cathedral of	- 268
Lateran Museum, coloured scratched slabs	- 9	Mexican embroidery	- 177
<i>Latus clavus</i> in tunics from Karpathos	- 233, 234	Middleton, Professor I. Henry, note by	- 4, 15
Law, mantle for scroll of the	- 336	Mirror frame, embroidered	- 337
Lectern cloths, embroidered	333-336	Mitre, embroidered	- 191
Lichtenberg, embroidery by Anna Blickin von	- 387	Mittens, embroidered	- 191, 192
Linwood, needlework by Miss Mary	- 129	Mongolian embroideries	270, 346, 347
Lion, in Coptic weaving, 17, 21, 24, 25; fight between man and, in Coptic weaving, 39.		Morocco, embroidery from	- 332
Loom, weavings of Sassanid dynasty, 3; tapestry and weaving compared, 2, 3; woven Egyptian textiles, 2.		Morris, Mr. William	- 15
Long stitch	- 120	Mosaic pavements in Italy, the Crimea, Halicarnassus, Swit- zerland, compared with pat- terns of tapestry - woven fabrics	- 79
Lotus flowers in Coptic tapes- try weaving	- 21	Mosaics, Roman, Bollaston, drawings of, 31, 79; of Em- press Theodora at Ravenna, 34, 85; of St. Agnes, 20; of S. Costanza at Rome, 81.	
Lucan's Pharsalia, mention of drawn thread-work in	- 5	Moses, embroidered figure of	159, 231
Lyons Museum, specimen of ancient European tapestry at	91	Munich, Maximilian Museum at	- 123
<b>M.</b>		Munster, embroidery at Epis- copal Museum at	- 334
Malachi, embroidered figure of	159, 200	Muntz's, Mons., History of Tapestry	- 87, 107
Maltese cross, in Coptic tapes- try weaving	- 32, 40	Musical instruments; drums, trumpets, &c., in Coptic weavings	- 22
Maniple, embroidered	- 189, 190	Mythology and history as in- fluencing a pattern designer	- 134
Mantegna, as a designer for tapestry	- 100	<b>N.</b>	
Mantle for scroll of the law	- 336	Nakshes (or embroidered trou- sering for women)	- 192-198
Mantle, embroidered	- 190	Napkins, embroidered	- 338-348
Matignon, Cardinal, Duke de, arms of	- 370	Napoléon I., needlework por- trait of	- 367
Mats or ends of cloths, in Coptic weaving	- 78-84		
Mats, embroidered	- 336, 337		
Maximilian Museum, Munich, fragment from the tunic of Henry II. at	- 123, 232		

	Page.
Narcissus, embroidered figure of - - -	287
Nativity, the, embroidered representation of 174, 203, 244,	245
Needlework and tapestry weaving combined, specimens of, 2; of texture like Turkey carpets, 2; in specimens of tapestry-woven Egyptian textiles, 42, 43, 52, 53, 55, 61, 62, 64, 67-71, 73, 75, 77, 78, 81, 84, 85, 86; Babylonian, 1: antiquity of, 116; ornament expressed in, 117.	
Nelson, Lord, embroidered waistcoat worn by - - -	237
New Zealand, ornament from -	134
Nicolay, Marquis de, embroidered arms of - - -	370
Nimbed figures in Coptic weavings - - - - -	35, 36
Noah and Ark - - - - -	31
Norman embroidery - - - -	199, 349
North European, Icelandic, and Oriental ornament compared, 91; European tapestry weaving, 91.	
Norway, Turkish embroideries similar in pattern to those from - - - - -	222
Norwegian embroideries, 144, 154, 168, 178, 225, 226, 267, 298, 326, 381, 382, 383, 390.	
Nuremberg - - - - -	94

## O.

<i>Opus, Anglicum</i> , 125; <i>Consutum</i> , 125; <i>Pectineum</i> , 125; <i>Plumarium</i> , 125; <i>Pulvinarium</i> , 125.	
<i>Orarion</i> , Bands, similar to -	10
<i>Orbiculi</i> or circular panels, medallions for tunics, &c., in Coptic tapestry weaving 10, 56-70	
Oriental, Icelandic, and North European ornament compared - - - - -	91
Ornament expressed in needlework, 117; analysis of, 127; elements of, 128; from Crete, 135; from New Zealand, 134; Saracenic and Mohammedan, 135; Scandinavian, 135.	
Orpheus, figure of, in Coptic woven panel - - - - -	50
Orpheus, embroidered - - - -	199-208

	Page.
Orvioto, embroidered altar frontal from - - - -	245
Otho II. Emperor, Imperial robes of, at Brunswick - -	253

## P.

Pall or cover for paten (embroidered) - - - - -	293
Pan's pipes, in Coptic woven panels - - - - -	24, 25
Panel, head of Apollo in, Coptic woven, 50; head of Hermes in, 49; figure of Orpheus in, 50; red-legged partridge in, 50.	
Panels or <i>adjunctæ tabulæ</i> of Coptic weaving, 10, 49-55; circular, medallions ( <i>orbiculi</i> ) for tunics, 56-70; circular, for cloths, 77-78; embroidered, 348-357.	
Panopolis (or Akhmîm), textiles from, 1; noted for weaving, 12.	
Panther, fish-tailed, in Coptic weaving - - - - -	51
Panthesilea, Queen of the Amazons, in tapestry, of Siege of Troy - - - - -	91
Papyri discovered at El-Fayûm, 11; in Greek, Coptic, Hebrew, Arabic, Sassanid, Persian (Pehlevi), and Syriac, 11.	
Paraguay, embroidery from -	165
Paris, Judgment of, embroidery of - - - - -	305
Partridge, red-legged, in a Coptic woven panel - - -	50
Passion, emblems of the, embroidered - 185, 241, 249,	336
Pastoral scenes depicted in tapestry wall hangings - - -	105
Patchwork of coloured skins, Egyptian - - - - -	127
Patmos, embroidery from -	312
Pattern, arrangement of details into a, 133; a picture considered as a, 128.	
Patterns of two sorts, 129; of abstract forms, from various sources, 130, 131; of tapestry-woven and embroidered Egyptian textile fabrics, 8; in Coptic weaving, characteristic of Pariclean period, 8; showing Roman influence, 8;	



	Page.		Page.
in Coptic weaving, like Roman mosaics, 8; in Assyrian styles, 9; in Phœnician styles, 9; of Saracenic ornament, 9; like coloured scratched slabs in Lateran Museum, 9; Persian and Saracenic influence in, 14.		Polynesian embroideries	- 166
Peacock, in Coptic weaving	- 23	Pompeian decorations, Egyptian tapestry weavings like	- 8, 50
<i>Pectineum, opus</i>	- 125	Pope St. Gregory the Great, embroidered figure of	- 174
Pehlevi papyri	- 11	Portfolio of Japanese embroideries, &c.	- 366
Persea or sacred peach tree, in Coptic weaving	- 32	Portrait of Napoleon I. in needlework, by Miss Linwood	367
Perseus and Medusa in Metope of Selinus	- 82	Posthomerie poet Quintus Smyrnæus on Siege of Troy	91
Persian, Indian, and Arabian commerce with Alexandria, 13; influence in Coptic woven patterns, 14; embroideries, 143, 164, 165, 187, 192-198, 213, 215, 224, 226, 228, 234, 235, 248, 267, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 288, 300, 309, 310, 313, 314, 324, 325, 326, 327, 333, 337, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 357, 364, 372, 373, 391, 392, 393, 394, 395; embroidery called "Silsileh," 235, 310, 364, 391, 393-395.		Pouches, embroidered	- 367, 368
Perso-Syrian embroidery	- 322, 346	Pozzuoli, wall paintings at	- 50
Peru, tapestry weaving in	- 2	Prias Roy in tapestry of Siege of Troy	- 91
Petrarch Triumphs depicted in tapestry wall hangings	- 98-104	Priest (?) in act of benediction, in Coptic weaving	- 35
Petticoats, embroidered, 208; embroidered, borders for, 145-152.		Primeval patterns	- 129
Phœnician styles in Coptic woven patterns	- 9	Ptolemaic times, Egyptian costume in	- 11
Pictures, considered as a pattern	128	<i>Pulvinarium opus</i> (cushion covers)	- 125
Pieces of embroidery (various)	357-333	<i>Punto a maglia</i> or embroidery on net	- 122
Pillow cases, embroidered	- 363, 364	<i>Punto tagliato a foliani</i> , embroidery in imitation of the needlepoint lace called,	164, 190, 231, 270
Pin cushions, embroidered	- 365	Purses, embroidered	- 369-371
Pirus, in tapestry of Siege of Troy	- 92		
Plaster, panels of <i>scratched</i> , with fish-tailed panthers	- 51	Q.	
Pliny mentions the textile <i>Gausapum</i>	- 279	Quilting	- 124
<i>Plunarium, opus</i>	- 125	Quilts or coverlets, embroidered,	301, 302
Pockets or <i>Semainers</i> , embroidered	- 365, 366		
Pointed oval and other ornaments in tapestry woven Egyptian textiles	- 62-70	R.	
Polydamas, in tapestry of Siege of Troy	- 92	Rabbits in Coptic tapestry-woven fabrics	- 51, 59
<i>Polymita</i> , an Egyptain fabric	1	Radiation of lines in patterns,	131, 132
		Raffaellino del Garbo, embroidery after a design by	- 205
		Raphael as a designer for tapestry hangings, 90; cartoon of Christ's charge to Peter by. Soho tapestry made from it, 109.	
		Rattle-ring, in Coptic weaving	- 25
		Ravenna, mosaic at	- 34, 43, 65, 85
		Religious life, steps in, depicted in tapestry wall-hanging	- 94
		Resht, embroidery from, 284, 314, 325, 372, 373, 392, 393	
		Resurrection, the, embroidered representation of	- 174, 245
		<i>Reticella</i> needlework	- 122
		Rhenish embroidery	- 348

	Page.
Rhodian embroideries	- 323, 324
Robes, embroidered, 208-211 ; or tunics with Coptic woven ornament, 17-20.	
Rock, Dr., catalogue of textiles by	116
Roman and Byzantine periods, Egyptian costume of, 1 ; fashions, as to Copts borrow- ing ideas from, 11.	
Roman domination in the Thebiad, 13 ; influence, pat- terns showing, 8, 79.	
Romans and Greeks, tunics of	10
Rome, church of St. Agnes beyond the walls at	20
Roundels in Persian embroi- dered carpets	278
Rubens, Sir Peter Paul, embroi- dered portrait of	355
Ruffs, embroidered	211
<i>Ru-la-hāf</i> or embroidered coverlet from Kerman	310
Running stitches described, 120, 121 ; in Saracenic embroi- dery, 86.	
Russian embroideries 144, 145, 229, 310	
Russo-Persian embroideries	144

## S.

Saddle cloths, embroidered	- 371-373
Sagas, Fate-web of the	- 374
Saint Agnes, church of, beyond the walls at Rome, 20 ; Am- brose, figured in tapestry wall hanging, 107 ; Costanza at Rome, mosaic of, 87 ; Epiphanius, 78 ; Esprit, Order of, on panels and purses, 355, 369 ; George's and St. An- drew's cross, 17, 55 ; George, Saint Mark, Saint Demetrius, in Coptic tapestry-woven bands, 9 ; Maximian's ivory chair, 43 ; Vitale, Church of, at Ravenna, 34 ; on horse- back, in Coptic weaving, 60.	
Saints, embroidered figures of, 329 ; Andrew, 159, 162, 169, 329, 333, 335 ; Anthony of Egypt 202 ; Anthony of Padua, 206, 353 ; Antoninus, 174 ; Augustin, 191, 203, 241 ; Barbara, 174, 185, 191, 200, 241, 350 ; Barnardine, 173 ; Bartholomew, 159, 162, 244, 333 ; Catherine, 160,	

	Page.
174, 202, 241 ; Catherine of Alexandria, 202 ; Christina, 160 ; Christopher, 245, 350 ; Clement, 203 ; Cunibert, 203 ; Elizabeth, 173 ; Euphemia, 353 ; Francis, 351, 353 ; Francis Xavier, 162 ; George, 174, 180, 181, 207 ; Humbert, 173 ; Jerome, 160 ; James the Greater, 159, 163, 169, 206, 333, 334, 335 ; James the Less, 159, 161, 169, 333, 334, 335 ; John, 160, 163, 202, 204, 292, 333, 335 ; John the Baptist, 162, 173, 174, 185, 206, 335, 353 ; Judas Thadeus, 334, 335 ; Lucia, 173 ; Lucy, 160 ; Julian Hospitaler, 245 ; Lawrence, 162, 185, 241 ; Léonard, 191 ; Margaret, Martyrdom of, 173 ; Mark, 335 ; Mary Magdalene, 159, 163, 169, 173 ; Mathias, 333, 334 ; Matthew, 245, 333, 335 ; Michael overcoming Satan, 168 ; Onuphrius, 174 ; Paul, 158, 161, 163, 169, 174, 185, 191, 333 ; Peter, 158, 161, 162, 169, 174, 185, 191, 203, 204, 205, 333, 335 ; Philip, 334 ; Sebastian, 174 ; Severinns, 173 ; Simon, 161, 163, 334, 335 ; Stephen, 158, 162, 185, 203 ; Thomas, 169, 335 ; Ubaldo, 245 ; Ursula, 173, 241, 329 ; Veronica, 185, 269.	
Saints, figures of, in Coptic weavings, 31 ; Demetrius, 32 ; George, 36 ; Mark, 53 ; Paul of Thebes, 32, 34, 56.	
Sakkarah, textiles from	- 12, 56
Samplers of needlework	- 374-377
Saracenic embroidery in running stitches, 86 ; ornament, pat- terns of, 9 ; patterns, 14 ; and Mohammedan ornament, 135 ; and Persian ornament in embroidery from Morocco, 332 ; weaving of 12th century, 113.	
Saracens, Europeans, and Copts, tapestry weaving by	- 113
<i>Sarandaz</i> , or carpet	- 271, 283
Sargon and lion motive, in Coptic weaving	- 56
Sashes, embroidered	- 211, 212
Sassanid dynasty, loom weav- ings of, 3 ; Persian papyri, 11 ; influence in Egypt, 14.	

	Page.
Satchel, embroidered - - -	374
Satin stitch - - -	120, 121
Scandinavian ornament, 135; Dr. Hauss Hildebrand on, 136; mythology in embroidery, 349.	
Scarves, embroidered - - -	212-222
Schweinfurth, Dr., and Coptic weavings - - -	56
Scotch embroidery - - -	310
Scott, Dr. - - -	15
<i>Sejjadah</i> , or carpet - - -	283
Selinus, Perseus and Medusa in meope of - - -	82
<i>Semainers</i> or pockets, embroi- dered - - -	365, 366
Sens, embroidery at Cathedral of - - -	334
Sessac, Marquis de, embroi- dered arms of - - -	369
Shaw, Mr. Henry, on tapestries	92
Shawls, embroidered - - -	222-224
Shirts, embroidered - - -	224-227
Shishak and early Egyptian patchwork - - -	127
Shoes, embroidered - - -	128
Short stitch - - -	120
Sicilian embroideries, 178, 199, 253; woven chasuble, 158.	
Silk, use of - - -	7
<i>Silsileh</i> , a Persian embroidery, 235, 310, 364, 391, 393- 395.	
<i>Sindon</i> or frontal, embroidered	397
Skirts, embroidered - - -	227, 228
Sleeves, embroidered - - -	229
Sleeves and cuffs of Coptic weaving - - -	46-49
Sley or comb, use of, in tapestry weaving - - -	3
Slippers, embroidered - - -	229
Smyrnxus Quintus, post- homeric poet (Siege of Troy)	91
Soho Tapestry of Raphael's cartoon of Christ's charge to Peter - - -	109
Solomon, 127; judgment of, embroidered on coverlets 303; and Queen of Sheba, repre- sented in English tapestry, 109.	
South German tapestry weaving - - -	93
Spanish embroideries - - -	139, 140, 162, 163, 164, 167, 175, 176, 179, 180, 183, 185, 186, 190, 206-208, 231, 249, 253-255, 270, 286, 289, 290, 291, 330, 336, 375, 379- 381, 388.

	Page
<i>Spertomata</i> , embroidered tunic or shirt from Karpathos, called - - -	233
Sphinx or harpy, in Coptic weaving - - -	60
Squares and bands for cloths	74-77
Square panels ( <i>tabulæ</i> ) for tunics - - -	49-55
Star-shaped ornaments in Coptic weaving - - -	69, 70, 73
Stem stitch - - -	120
Stitches, classification of, 119; Saracenic embroidery in running, 86.	
Stoles, embroidered - - -	229-231
Strabo's tour up the Nile - - -	13
Stuart, Mr. Villiers, embroi- dered funeral tent of an Egyptian queen - - -	127
Stump work (English 17th century embroidery) - - -	124
Style, 137; in embroidery, 119.	
Suakin, Berenice, near - - -	13
<i>Sudarium</i> or embroidered crozier cover - - -	293
Sumptuary edicts as to use of silk	7
Susannah and the Elders, depicted in tapestry, wall hanging - - -	106
<i>Swastika fylfot</i> or <i>gamma- dion</i> - - -	85, 290, 293, 282, 337
Sweden, Turkish embroideries similar in pattern to those from - - -	222
Swedish embroideries, 156, 368, 369; tapestry-woven bench cover, 109.	
Swiss or German - - -	192, 301
Syene or Assouan - - -	13
Syon Cope, description of, em- broidered, 168-172; and <i>opus Anglicum</i> , 125.	
Syrens, in Coptic weaving - - -	24
Syriac papyri - - -	11
Syrian embroideries - - -	214, 320

## T.

Table-covers, embroidered	387-394
<i>Tabulæ</i> , or square panels of Coptic weaving for tunics	49-55
Tapestry, meaning of term, 87; and loom weaving compared, 2, 3; making, history of, by M. Muntz, 87; wall-hang- ings, characteristic features in certain designs for, 89, 90; weaving, a primitive process, 2; weaving and needlework	

Page.	Page.
combined, specimens of, 2 ;	Theodora, Empress, mosaics at
weaving, use of comb or sley	Ravenna of - - 34, 85
in, 3 ; weaving, <i>haute-lisse</i>	Thompson, Mr. E. Maunde - 99
and <i>basse-lisse</i> , 4 ; weaving	Thread work glued to paper - 353
by Copts, 12 ; weaving	Three Fates, depicted in tapes-
(Egyptian) like Pompeian	try wall hanging - - 96
decorations, 50 ; weaving,	Time, tapestry wall hanging of
European development of,	Triumph of, over Fame - 103
88 ; weaving as practised by	Towel material, in Coptic
Copts, Saracens, and Euro-	weaving, 20, 45, 71, 74, 75,
peans, 88 ; weaving, limits of	77-83
designs and effects to be at-	Towels, bath ( <i>Gausapum</i> ),
tempted in, 90 ; weaving ap-	Egyptian textiles like - 2
plied to articles of costume,	Towels, embroidered - 378-387
113 ; weaving, Japanese, 366 ;	Train to a dress, embroidered - 232
woven bands with St. George,	Trinity, embroidered represen-
St. Mark, and St. Demetrius,	tation of the - - 204
9 ; woven carpets, 88 ; woven	Triptych (embroidered) - - 395
and embroidered Egyptian	<i>Triskele</i> of Scandinavia - 321
textile fabrics (introduction),	Triumphs (Petrarch's), depicted
1 ; woven and embroidered	in tapestry wall hangings,
Egyptian textile fabrics, pat-	98-104 ; depicted on various
terns of, 8 ; woven Egyptian	works of art, 99.
textiles, pointed, oval, and	Trouserings for women (or
other ornaments in, 62-70 ;	Nakshes) - - 192-198
woven Egyptian textiles with	Trousers, embroidered - - 232
fish emblem, 74 ; woven fa-	Troy, siege of, shown in tapes-
brics, the most delicately tex-	try wall hanging - - 91
tured specimens of, 88 ;	Trumpet and drum, in Coptic
woven ornaments on tunics	weaving - - 22
and robes, 17-83 ; woven or-	Tunic, adoption of, in reign of
naments on wrappers or cloths,	Commodus, 18 ; of Greeks
73 ; woven specimens clas-	and Romans, 10.
sified as Egypto-Roman,	Tunics like Dalmatics, 9 ; or
Christian-Coptic, and Egypto-	robes, 17-20 ; embroidered,
Byzantine, 15 ; woven speci-	232-234.
mens with Christian-Coptic	Turco-Greek embroideries, 141, 145,
emblems, 14 ; woven speci-	146, 147, 148, 149, 150,
mens with Greek characters,	151, 176, 187, 196, 200,
31-32 ; woven wall hangings,	208, 209, 214, 226, 227,
&c. (introduction), 87 ; woven	233, 234, 255, 257, 258,
wall hangings, specimens de-	261, 312, 319, 322, 323.
scribed, 91-109.	Turcoman embroidery, 193,
Tarentine silk - - 199	346 ; districts, tapestry weav-
Tasso's Gerusalemme Liberata,	ing in, 2 ; tapestry weaving,
embroidered scenes from 398-400	109.
Tau cress - - 65	Turco-Russian embroidery - 213
Tea-pot covers, embroidered - 395	Turco-Syrian embroideries, 141, 143,
Telemarken, skirts worn by	150, 151, 152, 208, 212,
brides from district of - 225, 226	214, 215, 216, 226, 227,
Tent stitch (and <i>opus pulvin-</i>	228, 229, 255, 283, 293,
<i>arium</i> ) - - 120-126	298, 299, 308, 309, 312,
Terry's Voyage to the East	315, 319, 320, 321, 323,
Indies, reference to - 124-302	324, 326, 340, 361, 362,
Textiles from Akhmîn (Pano-	363, 370.
polis) Upper Egypt, 1 ; Eryp-	Turco-Venetian embroideries - 157
tian, loom woven, 2 ; Egypto-	Turkey carpets, Egyptian
Roman, 11 ; from El Fayûm,	needlework like - - 2, 84
Akhmîn, and Sakkarach, 12.	Turkish embroideries, 187, 188,
Thebaid, Coptic weavers in - 13	208, 211, 212, 214, 216, 217,
Thebes, 13 ; St. Paul of, 56.	218, 219, 220, 221, 223, 224,

	Page.		Page.
227, 232, 256, 258, 259, 260, 312, 318, 321, 322, 347, 385, 386, 387; embroideries, similar in pattern to work from Norway, Sweden, and Italy, 222.		Virgil's Eclogues - - -	105
<b>U.</b>		Virgin, birth and life of, 244; and Child, or Isis and Horus, 30; in silk woven tapestry border, 95.	
Upper Egypt, textiles from -	1	Virgin Mary and Child, 158, 160, 162, 163, 168, 173, 174, 175, 177, 179, 180, 185, 191, 202, 204, 207, 243, 247, 329, 351; Joseph and Christ, 58.	
Unicorn as a type of Christ, in embroideries - - -	240	<i>Vis-à vis</i> , harpies, in embroi- dery, 273; lions and animals, in embroidery, 136.	
<b>V.</b>		<b>W.</b>	
<i>Vantar</i> , or embroidered glove in Sweden - - -	184	Waistbands, embroidered -	235
Vase with vine, in Coptic weaving - - -	52	Waistcoats, embroidered -	236-239
Vases, double-handed, in Coptic weaving - - -	52	Wall hangings (embroidered) 395-400; tapestry - woven, introduction, 87; specimens of, 91-109; long and narrow, 89; and fresco paintings, 89.	
<i>Vaska</i> , or Swedish embroidered bag - - -	368, 369	Weaving by Hindus and Japa- nese, 3; Hellenic, and in Ireland, 4; jacquard appa- ratus for, 3; Panopolis noted for, 12.	
Veil, humeral - - -	186	West German tapestry weaving	94
Veils, embroidered, 234, 235; chalicè, embroidered, 290.		Wire, gilt, used in embroidery -	349
Venetian embroideries, 141, 157, 229, 230, 243, 259, 311, 318		Wollaston drawings of Roman Mosaics - - -	31, 79
Venus, embroidered figure of, 287, 305		Wools, Egyptian cloths em- broidered with looped tufts of coloured - - -	84-86
Vertical patterns - - -	133	Wrappers or cloths with tapes- try-woven ornaments -	73
Vesica-shaped ornaments, in Coptic weaving - - -	63	<b>Y.</b>	
Victory, figure of, in Coptic weaving - - -	21	<i>Yashmak</i> or veil - - -	234
<i>Vide-poches</i> , embroidered 365, 366		Yezd, embroidery from - - -	283
Vinci Leonarda da, as a designer for tapestry hangings - -	100		
Vine-stems, intertwisting, in Coptic pattern - - -	46, 47, 52		

LIST of some of the BOOKS on making EMBROIDERY and TAPESTRY in the NATIONAL ART LIBRARY, SOUTH KENSINGTON MUSEUM.

---

ADDA (G. D') :

Essai Bibliographique sur les anciens modèles de lingerie, de Dentelles et de Tapisseries gravés et publiés aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles en Italie. "Gazette des Beaux Arts," Vol. XV. Paris, 1863.

ALBUM di undici arazzi eseguiti sui disegni di Giulio Romano. Milano, n.d.

ALFORD (LADY M.):

Needlework as Art. London, 1886.

ARMAND (T.):

Histoire de Saint Remi. Paris, 1846. (Tapestry at Reims.)

ART AMATEUR, THE (DESIGNS FOR EMBROIDERY) New York and London, 1885.

ART EMBROIDERY, &c. :

Universal Guide to. (Illustrated.) London, 1882.

ART NEEDLEWORK :

Embroidery in crewels, silks, applique, &c., with illustrations as to stitches and explanatory diagrams. London, 1882.

AUBRY (F.):

Dentelles, tulles, broderies et passementeries. Reports, Exhibition, Paris, 1867. Vol. IV. p. 233. Paris, 1868.

BARBER (M.):

Some drawings of Ancient Embroidery. Coloured illustrations. London, 1880.

BARBICI DE MONTAULT :

Les Tapisseries du Sacre d'Angers. Paris, 1863.

BIAIS (T.):

L'Exposition de Broderies à Londres (South Kensington Museum). Gazette des Beaux Arts. Paris, 1874.

——— Les Tissus et les Broderies. Gazette des Beaux Arts. Paris, 1878.

BLANC (C.):

Art in Ornament and Dress. London, 1877.

BOCK (DR. F.):

Album mittelalterlicher Ornament. Stickerei zur Zierde für Kirche und Haus. (Plates.) Aix, 1866-7.

BONET (J.) AND DICKSON (J.):

Tapestries in the Senate Chamber at Durham Castle. London, n.d.

BOYER DE SAINTE SUZANNE (E. V. C. BARON):

Notes sur les tapisseries tissées de Haute ou Basse Lisse. Monaco, 1876.

- BRAUNMUEHL (C. von):  
Das Kunstgewerbe in Frauenhand. Leipzig, 1885.
- BRODERIE, LA:  
Son origine, son historique, etc. les machines brodantes. Paris, 1864.
- BRUCE (J. C.):  
The Bayeux Tapestry elucidated. Coloured plates. London, 1856.
- C. (E. M.):  
Embroidery and Art Needlework. Plates. London, n.d.
- CASTEL (A.):  
Les Tapissiers. (Illustrations.) Paris, 1876.
- CAULFIELD (S. F. A.) AND SAWARD (B. C.):  
Dictionary of Needlework. (Illustrated.) London, 1881.
- CHAMPEAUX (A. DE):  
Tapestry. London, 1878.
- CHOCQUEEL (W.):  
Essai sur l'histoire des Tapisseries et Tapis. Paris, 1863.
- CHURCH (E. R.):  
Artistic Embroidery, containing Practical Instructions in the Ornamental Branches of Needlework. (Illustrations.) New York, 1880.
- CHURCH NEEDLEWORK:  
Book of Symbols for. London, n.d.
- COLE (ALAN S.):  
The Arts of Tapestry-Making and Embroidery. 3 Lectures. Journal of the Society of Arts. London, 1886.
- COMTE (J.):  
La Tapisserie de Bayeux. Reproduction d'après nature en 79 planches (photo-typographiques) avec texte. Paris, 1878.
- CONTI (C.):  
Ricerca Storiche sull' arte deli Arazzi in Firenze. Firenze, 1875.
- CORNEY (BOLTON):  
Researches and conjectures on the Bayeux Tapestry. London, 1838.
- DARCEL (A.):  
Les Manufactures Nationales de Tapisserie des Gobelins, &c. Paris, 1885.
- DAVILLIER (BARON CH.):  
Une manufacture de Tapisseries de haute lisse à Gisors sous le règne de Louis XIV. Paris, 1876.
- DECORATIVE ART NEEDLEWORK:  
Catalogue of Special Loan Exhibition of, held in 1873 at South Kensington Museum. (Illustrations.) 1873.
- DELAMOTTE (F.):  
The Embroiderer's Book of Design. London, 1860.
- DELAUNEY (H. F.):  
Origine de la Tapisserie de Bayeux prouvée par elle-même. Caen, 1824.
- DENK:  
Kreuzstich-Monogramme. Wien, 1885.

- DENON (V.):  
Notice historique sur la tapisserie brodée par la Reine Mathilde.  
(Plates.) Paris, 1803.
- DEVILLE (J.):  
Recueils de Documents et de Statuts relatifs à la Corporation des  
Tapissiers de 1258 à 1875. Paris, 1875.
- DOLBY (A.):  
Church Embroidery, Ancient and Modern. London, 1867.
- DORINDA:  
Needlework for Ladies for pleasure and profit. Instructions for all  
the newest and most fashionable kinds of fancy work. London, 1883.
- DRIVAL (E. VAN):  
Les Tapisseries d'Arras. Étude artistique et historique. Arras,  
1864.
- EMBROIDERY:  
Ruthenian. Ornaments de l'Industrie Domestique. Broderies des  
Paysans Rutheniens. Publié par le Musée Industriel, Leopol. 1887.
- FALKE (J.):  
Fransen und Quasten. Eine Passementerie-Studie. "Blätter für  
Kunstgewerbe," Vol. IV. Wien, 1875.  
Geschichtlicher Gang de Stickerei bis zu ihrem Verfall im Anfange  
des 16 Jahrhunderts. "Lutzow Zeitschrift für bildende Kunst,"  
Vol. IV. Leipzig, 1869.
- FISHBACH (F.):  
Album für Stickerei. (Coloured plates.) Wien, 1870.  
——— Neue Muster für Stickerei, und Nakel-Arbeiten von F. F. in  
Hanau. Hanau, 1881.
- FOWKE (F. R.)  
The Bayeux Tapestry reproduced in Autotype Plates, with Historic  
Notes. London, 1875.
- GARIEL (H.):  
Tapisseries représentant les Amours de Gombaut et Macée.  
Grenoble, 1863.
- GARNIER-AUDIGER:  
Nouveau Manuel complet du Tapissier contenant les instructions  
nécessaires pour choisir et employer les matières. Paris, n.d.
- GEORGENS (J. D.):  
Various publications (with plates) upon embroideries. Leipzig,  
1877.
- GIVELET (C.):  
Les toiles Brodées, anciennes mantes, ou courtespointes conservées  
à l'Hotel Dieu de Reims. Reims, 1883.
- GLAISTER (E.):  
Art Embroidery. (Coloured plates.) London, 1878.
- GUIFFREY (J.):  
Histoire de la Tapisserie depuis de Moyen Age jusqu'à nos jours.  
Tours, 1886.
- GUIFFREY (J.), MÜNTZ (E.), ET PINCHART (A.):  
Histoire Générale de la Tapisserie. Illustrations. Paris, 1878.



- GUIFFREY (J.) :**  
Les Amours de Gombaut et Macée. Étude sur une tapisserie Française du Musée de St. Lo. Paris, 1882.
- GUILLAUMOT (C. A.) :**  
Notice sur la Manufacture Nationale de Tapisseries des Gobelins. Paris (1800).
- HARTSHORNE (REV. C. H.) :**  
English Mediæval Embroidery. (Illustrations.) London, 1848.
- HIGGIN (L.) :**  
Handbook of Embroidery. Edited by Lady Marian Alford. London, 1880.
- HINZ (A.) AND BUSSE (G. F.) :**  
Die Schatz Kammer der Marien Kirche zu Danzig. (Illustrations.) Danzig, 1870.
- HOUDOY (J.) :**  
Les Tapisseries de Haute Lisse. Histoire de la Fabrication Lilloise du XIV<sup>e</sup> au XVIII<sup>e</sup> siècles, &c. Paris, 1871.  
——— Tapisseries représentant la conquête du Royaume de Thunes par l'Empereur Charles-Quint. Lille, 1873.
- HUNGARY :**  
Ornaments remarquables de l'Exposition industrielle des ouvrages de femmes en 1881. Par le Ministère d'Agriculture, etc. Budapest, 1882.
- JUBINAL (A.) :**  
Les Anciennes Tapisseries Historiées. Paris, 1838-39. (Coloured Plates.)
- KALESE (E.) :**  
Römische Stickereien. "Kunst und Gewerbe," Vol. XIX. Nürnberg, 1885.
- KARABACEK (J.) :**  
Die Persische Nadelmalerei "Susanschud." Ein Beitrag zur Entwicklungs-Geschichte de Tapisserie de Haute Lisse. Leipsic, 1881.
- KEULLER (H. F.) AND WAUTERS (A.) :**  
Les Tapisseries historiées à l'Exposition Nationale Belge de 1880. Bruxelles, 1881.
- KING (H. W.) :**  
Mediæval Embroidery of the 14th Century. "Publications of the Antiquarian Etching Club," Vol. III. London, 1849-54.
- KINGSLEY (R. G.) :**  
Flemish Embroideries, old and new. "The Art Journal." London, 1887.
- KINKEL (G.) :**  
Die Brusseler Rathhausbilder des Rogier van der Weyden und deren Copien in den burgundischen Tapeten zu Bern. n.p., n.d.
- KRAUS (J. U.) :**  
Tapisseries du Roy où sont représentez les Quatre Elemens et les Quatres Saisons. Augsburg, 1637.
- LAFFETAY (ABBÉ J.) :**  
Notice historique et descriptive sur la Tapisserie dite de la Reine Mathilde, exposée à la Bibliothèque de Bayeux. Bayeux, 1873.

- LAMBERT (Miss):  
Church Needlework. London, 1844.
- LEFEBVRE-LABOULAYE (C. B.):  
Dictionnaire des Arts et Manufactures, &c. (Broderie et Dentelle,  
Vol. I.). Paris, 1852-61.
- LENOIR (A.):  
Description d'une Tapisserie faite à Bruges, représentant le mariage  
du Roi de France, Charles VIII. avec la Princesse Anne de Bretagne.  
Paris, 1819.
- LESSING (J.):  
Muster alt deutscher Leinenstickerei. (Illustrations.) Berlin, 1878-  
1882.
- LIEVRE (E.):  
Les Arts Decoratifs à toutes les époques (Broderie). Paris, 1870.
- LINWOOD (Miss):  
Exhibition of Miss Linwood's picture in Needlework at the Hanover  
Square Concert Rooms. n.d.
- LIPPERHEIDE (F.):  
Muster altitalienischen Leinenstickerei. Berlin, 1887.
- LIVERPOOL ART CLUB:  
Catalogue of the Exhibition of Embroidery, Ancient and Modern.  
February, 1875. Liverpool, 1875.
- LONDON EXHIBITION, 1851:  
Reports of Juries on Tapestry, Lace, Embroidery, &c. London, 1852.  
——— 1862. Similar Report. London, 1863.  
——— 1871. Similar Report. London, 1871.
- LUZARCHE (V.) AND LENORMANT:  
La Chape de Saint Maxime de Chinon. Tours, 1853.
- MALÉGUE (H.):  
Album des Tapisseries de l'Eglise de la Chaise Dieu. Paris, 1873.
- MENAGE (H.):  
Album de Broderie religieuse.
- MONCEAUX (H.):  
Les Tapisseries de l'Ancien Chapitre d'Auxerre, &c. Paris, 1882.
- MÖNSTERBOK för Slöjdundervisningen i hem och skolor. Efter Gamla  
Nordiská allmogearbeten samlad och utgiften af Redaktionen af Tidskrift  
för Hemmet (Vol. II). Patterns for embroidery. Stockholm, 1881.
- MUNTZ (E.).  
Les Fabriques de Tapisseries de Nancy. Nancy, 1883.  
La Tapisserie. Paris, 1882.
- NUREMBERG:  
Katalog der im germanischen Museum befindlichen Gewebe und  
Stickerein. Nürnberg, 1869.
- OWEN (Mrs. H.):  
Illuminated Book of Needlework. London, 1847.

## PINE (J.):

Tapestry Hangings of the House of Lords, representing the engagements between the English and the Spanish Fleets, 1588. London, 1739.

## PIOT (C.):

Quelques notes concernant des Brodeurs Belges du XV<sup>e</sup> siècle et du siècle suivant. "Bulletin des Commissions Royales d'Art et d'Archéologie," Vol. II. p. 295. Brussels, 1863.

## PULSKY (C. DE):

Acta nova Musei Nat. Hungarici. Tom. II. Ornaments de l'Industrie domestique de la Hongrie. (Planches.) Buda-Pesth, 1878.

## RASMUSSEN (S.):

Klöppelbuch Eine. Anleitung zum Selbstunterricht im Spitzenklöppen. Plates. Copenhagen, 1884.

## RHEIMS:

Tapisseries de la Cathédrale de Rheims. Reproduction en heliogravure. Texte par Ch. Loriquet. Paris, 1882.

## RIAÑO (J. F.):

Report on Photographs of a selection of Tapestries at the Royal Palace of Madrid. (MS.) London, 1875.

## RICCIO (C. M.):

La Rea Fabrica degli Arazzi nella citta di Napoli del 1738 al 1799. Napoli, 1879.

## ROCK (DR. D.):

Textile Fabrics. London, 1870.

## SCHACHOFFSKOY (S. PRINCESS):

Dessins d'Anciennes Broderies en Russie. Rassemblés et edités par. Moscou, 1885.

## SOLLOGONBA (COUNT V. A.):

Patterns of Russian Embroidery (traditional style). 12 Plates. 4to. Moscow, 1872.

## STASSOF (W.):

L'Ornement National Russe. Broderies, Tissus, Dentelles. (Coloured illustrations; text in Russian and French.) St. Petersburg, 1872.

## STREET (G. E.):

On Mediæval Embroidery. "The Ecclesiologist," Vol. XXI. London, 1863.

## TAPESTRY (and EMBROIDERY):

Traité des différentes espèces de Tapisseries, et principalement de la Tapisserie au petit pont et au point long. Yverdon, 1776.

## TAPESTRY:

Les Tapisseries de Liège à Madrid. Notes sur l'Apocalypse d'Albert Durer ou de Roger van der Weyden. Liège, 1876.

TAPISSERIES du 15<sup>ieme</sup> siècle conservées à la Cathédrale de Tournay. Tournay et Lille, 1883.

## THYS (CH. M. T.):

Broderies et Tissus Anciens trouvés à Tongres. (Academie d'Archéologie de Belgique.) Antwerp, 1869.

VAN MEERTEN (A. B.):

Penélopé of Maandwerk aan het Vrouwelijk Geslacht toegewijd.  
(Needlework, &c.) Coloured plates. Amsterdam, 1821-35.

VERKOVSKOY (V.):

Ornements Russes. (Russian embroidery.) Coloured plates. St.  
Petersburg, 1832.

WARREN (MRS.) AND PULLAN (MRS.):

Treasures in Needlework; comprising instructions illustrated with  
Designs and Patterns. London, 1855.

WILCOCKSON (MRS. E. E.):

Embroidery; its history, beauty, and utility. London, n.d.

WILTON (COUNTESS OF):

The Art of Needlework from the earliest ages. London, 1844.

WYATT (SIR M. D.):

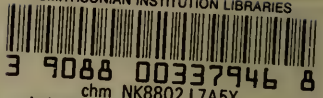
Industrial Arts of the Nineteenth Century at the Great Exhibition,  
1851. (Lace and Embroidery.) London, 1851-53.







SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00337946 8

chm NK8802.L7A5X

A descriptive catalogue of the collectio